



DESCRIPTIVE AND BIOGRAPHICAL
CATALOGUE
OF THE
WORKS OF ART
BELONGING TO THE
CORPORATION OF LONDON

ARRANGED CHRONOLOGICALLY AS ACQUIRED BY THE
CORPORATION: ALSO SHOWING HOW EACH WORK
HAS BEEN ACQUIRED, ITS SIZE AND ITS
PRESENT LOCATION.

LONDON:

Printed by BLADES, EAST & BLADES,
23, Abchurch Lane, E.C.

1910.

ONE SHILLING.

From the Library of
Frank Simpson

A. B. V. Drew,

March 1927.

L. M. Simpson
1936.

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BY A. G. TEMPLE, F.S.A.,

Director of the Art Gallery.

Prepared under the Authority of the City Lands Committee,
Chairman: F. G. PAINTER, Esq., Deputy.

R. N. STOLLERY, Esq., Chairman of the Library Committee.

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CATALOGUE

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PREFACE.

Until about the middle of the seventeenth century the Corporation of London had not associated itself, so far as the records show, in any degree with Art.

It may be said to have been more by accident than by deliberate intention that pictures first made their appearance at the Guildhall. The fire of London, in 1666, so obliterated the landmarks of property, and led, consequently, to so many difficulties between landlord and tenant, that the work of adjusting the various claims and contentions was naturally of great magnitude and difficulty ; and to this work the Judges of the land, in association with the Corporation, addressed themselves, holding their sittings at Clifford's Inn, and accomplishing their task so much to the satisfaction of the citizens, that the Corporation put on lasting record its sense of their work by ordering their portraits to be taken "by a skilful hand, and to be kept in some public place of the City for a grateful memorial of their good offices." The phrase, "by a skilful hand," is sufficient to show that it was not so much high works of Art which were desired as faithful representations of the men, and this is more than ever apparent in the selection of the artist. According to Walpole, Sir Peter Lely was the painter originally intended, but this distinguished artist was either too independent, or too deeply occupied to take the trouble of waiting on the Judges at their respective chambers for the purpose. There appears to be no evidence that any particular pressure was put upon that painter, or any exceptional inducement offered to him to undertake the work, and the matter was soon determined in a curiously commercial manner by several of the better known portrait painters of the day being invited to tender for the work ; and in the end one Joseph Michael Wright was selected, and he executed most, if not all, of the twenty-two portraits at a cost of £60 each. Framed in dark wooden frames, with the armorial bearings of each Judge thereon, these historic portraits, deficient in quality, but fair work according to the standard of the day in this country, are now in the Art Gallery. Some of them until recently were in the old Council Chamber, and others were in the Lobby of the new Council Chamber, having many years before adorned with much solemnity the old Courts of Queen's Bench and Common Pleas when those Courts sat at Guildhall ; and earlier still they

had been ranged, according to old pictures of the time, on the stately walls of the great Hall itself.

Some fifteen years later, in 1682, Jan Van der Vaart, who had recently come to England from Haarlem, and who ultimately became a Mezzotint Engraver, was commissioned by the Corporation to paint the portraits of William III and Mary, which now hang in the Library of the Guildhall. It appears that some fanatical person had seriously damaged a portrait of the then Duke of York, by cutting off the legs. This portrait was then hanging in the great Hall, but has since entirely disappeared. The Lord Mayor and Aldermen offered a reward of £500 for the detection of the offender, and by way of retaliation, the above-named portrait of William III was defaced, the crown, globe and sceptre being cut away. Although records show that a certain John Fletcher was committed to Newgate for boasting at Hertford that "he did mangle and cut King William's picture in Guildhall," there is nothing to show that he was the actual offender.

At the commencement of the eighteenth century, portraits of George I, George II and Queen Caroline were added, the first-named being by Sir Godfrey Kneller; and a record exists, date 1728, of permission being given by the Corporation for the two last-named portraits to be put in a better frame than usual, the extraordinary charge thereof to be repaid the artist out of the Chamber of London.

At this time the first of our great English painters, William Hogarth, born in the City of London, was rapidly making his reputation, and during the next succeeding years Reynolds and Gainsborough were developing their brilliant powers in portraiture. In desiring the portrait of a great man it is not surprising to observe that the Corporation were conscious of the growing interest in Art to which the Country was awakening by the achievements of these gifted painters, nor is it unreasonable to assume that many individual members of that body took personal interest in the study and beauty of the works of these men, for evidence of this is apparent in the Corporation's next step in regard to Art. It desired to preserve the memory of a notable man of the time, Sir Charles Pratt, who in his capacity of Chief Justice of the Common Pleas, decided against the legality of the general warrants directed by the Government against John Wilkes. The Corporation requested Sir Charles Pratt to sit for his portrait, and commissioned Sir Joshua Reynolds to paint it; and as illustrating the formality of the time, the famous painter attended at the Bar of the Court of Common Council on

the 8th of March, 1764, to receive the Commission for it. The portrait is a vigorous and dignified composition, full-length, life-size, in a Judge's red gown and ermine trimming, and hangs now in the Guildhall Art Gallery, having formerly occupied a place opposite the Judge's Bench in the old Court of Exchequer, which is now pulled down.

When in 1779 extensive repairs were being carried out at the Guildhall, all the portraits then possessed by the Corporation, with the exception of those recently acquired, were in so bad a condition that it was a matter of doubt whether they were to be restored to their places, or committed to the flames. The City Lands Committee, in whose hands the decision rested, were equally divided on the question, and it stands to the credit of the then Chairman of that Committee (Mr. Alderman Townsend), that his casting vote was in favour of their being cleaned and replaced.

Towards the close of the year 1782, the Country was moved in its concern for the safety of the Fortress of Gibraltar, which for four years had been laid siege to by France and Spain. Floating batteries were directed against the Rock by the Spaniards, who were finally defeated, 13th September, 1782, with immense loss of life. In the course of the repulse, a detachment of British seamen, at great risk, rescued many of their enemies from the burning batteries. This scene the Corporation, for the honour of its country, resolved to place on record, and it commissioned John Singleton Copley, R.A., to execute a large painting illustrative of the scene. The finished study for this painting is now in the National Gallery, and various sketches for it are in the South Kensington Museum; while the picture itself, measuring 18 feet in height by 24 feet in width, hangs in the Guildhall Art Gallery, a splendid example of the painter's power of design, and of his grasp of a momentous scene, which includes in its composition so many moving figures. It occupied for nearly a century, the entire eastern wall of the old Council Chamber.

In 1790, two years before Reynolds' death, the Corporation became possessed, in an interesting way, of one of the finest examples of his male portraits. There was employed in the Chamber of London one Thomas Tomkins, a noted calligrapher, whose beautiful productions in ornamental penmanship, with its accessories of emblazoned heraldry, are seen in many of the honorary Freedoms and Addresses, voted by the Corporation to illustrious personages. Tomkins was personally attached to the then Chamberlain, John Wilkes, and to show his regard for him, Tomkins had his own portrait painted for the Chamberlain's Office, paying Reynolds

£50 for it ; the record in the artist's ledger being "February, 1790, Mr. Tomkins, Writing Master, £50." On the establishment of the Art Gallery, it was removed to that Institution, where it constitutes one of the important works of the collection.

We now come to 1793, when a munificent gift of twenty-four oil paintings was made to the Corporation by Alderman John Boydell, an engraver and a publisher of engravings. He was a man whose liberality to artists gained for him a high reputation as an Art patron. He was the founder of the firm of Henry Graves & Co., of Pall Mall, and was Lord Mayor in 1790. Eight of the canvases comprised in the gift were three-quarter length portraits, by the chief painters of the day, of the illustrious military and naval commanders of the time, Lords Heathfield, Rodney, Cornwallis, Nelson, Duncan, Howe, Hood, and St. Vincent, all of whom, with the exception of the first-named, had attended at Guildhall, at one time or another, and received the honorary Freedom of the City, either in a gold box, or with a sword of honour. Nelson attended twice, once after Santa Cruz, when he received the Freedom and a gold box ; and secondly, after the Battle of the Nile, when a sword of honour was presented to him.

The best of these portraits—all, be it said, in full naval or military uniform—are those of Lord St. Vincent, by Sir William Beechey, and Lord Cornwallis, by Copley. Both are spirited in expression and rich in colour. It seems that the original of Lord Howe, by Northcote, was allowed to go to decay, and the present portrait is a copy, the best that could be made of it, by George Kirtland. The portrait of Lord Heathfield is also a copy, but a very excellent one, the original, by Sir Joshua Reynolds, being in the National Gallery.

Of the subject pictures given by Boydell, the most notable, in point of Art, are the "Murder of Rizzio" and the "Assassination of James I of Scotland," by John Opie, and the "Death of Wat Tyler," by Northcote ; while an interesting picture of the Lord Mayor going in procession by water to Westminster, preserves a record of one of the old City customs, now discontinued. The Mayoralty Oath being administered to Lord Mayor Newnham, in 1782, is also an interesting work, artistically showing a faculty for skilful grouping. It is ascribed to William Miller, who flourished at the end of the last century, but by some it is deemed to be by Copley ; without doubt, the composition is worthy of that distinguished artist, but the technique of the painting lays it open to doubt as to its being a work of his. The picture by Robert Smirke, of "Industry and

Prudence," was probably a commission from Boydell. A successful London merchant is in the presence of his family; the evidence of his success is suggested by the Alderman's scarlet robe, which a servant is holding for him; through the open window is seen the Thames, with its busy shipping, and beyond it the City of a century ago. In acknowledgment of this gift of Boydell's, the City commissioned Sir William Beechey to paint his portrait, and this, a full length, life-size, now hangs in one of the Corporation Committee Rooms.

A few years later, 1808, that painter of colossal pictures, Sir Robert Ker Porter, presented to the Corporation his large painting of the "Battle of Agincourt." This canvas, some 70 feet in length by 20 feet in height, has long since been in a state of decay, and now lies rolled up in several pieces, beyond renovation, in the Crypt of Guildhall.

In 1814, the Czar Nicholas of Russia and the King of Prussia dined in the Guildhall, and a picture of the Banquet was painted by William Daniell, R.A., and purchased by the Corporation. While the work itself possesses no great artistic value, the painting has placed on record that which is of an extremely interesting character, viz.: the Hall, as it was, with its flat roof, its red-draped galleries occupied by ladies, its large chandeliers of wax candles, and its series of flags and banners standing out horizontally from the walls. No other representation in colour is known of a scene such as this.

In 1820, the City was the recipient of two portraits, the gift of Queen Caroline, one of herself, the other of the Princess Charlotte, both by James Lonsdale, an old student of Romney's, and one of the founders of the Royal Society of British Artists. The frames of both are surmounted by a crown, but the portraits themselves, while not unpleasant in colour, cannot rank as important works of Art, either in composition or technique, although that of the Princess presents a certain degree of grace.

Other portraits soon after were added to the Corporation collection, notably among them being that of Richard Clarke, in 1825, by Sir Thomas Lawrence, a three-quarter-length, carefully painted throughout. This was a commission from the Corporation, the cost being £400.

In 1839, Royalty appeared once again on the scene, in Queen Victoria, who, being then at the age of twenty, presented to the Corporation a full-length portrait of herself, seated on the throne, in the House of Lords, painted by Sir George Hayter, who at the date of the portrait held the appointment of private painter to Her Majesty.

Five years later, Louis Philippe of France commemorated the presentation of an Address to him by the Corporation, by having the Ceremony painted. The work was entrusted to Jean Alaux, an old pupil of Ary Scheffer and Delacroix, and the painter of several frescoes in the Louvre and Luxembourg. The picture was presented to the Corporation by the French Monarch. It is a composition of many figures, and is 13 feet in height by 18 feet in width, and was for some time in the Art Gallery, but now hangs in the Lobby of the Council Chamber.

The great Exhibition of 1851 proved a stimulus to Art throughout the country, and the Corporation, with a view of encouraging Art, voted the sum of £10,000 for the purchase of seventeen pieces of statuary by the leading sculptors of this country. These now adorn the Mansion House, and rank among them some of the masterpieces of Weekes, Foley, Theed, Westmacott, Bailey, McDowell and Calder Marshall, all eminent men in their day. The most imposing piece is, perhaps, the figure of Sardanapalus, by Weekes, the cup high in his uplifted hand :

“ I’ve not forgot the custom ; and although alone
Will drain one draught in memory of many
A joyous banquet past.”

While speaking of sculpture, it should be observed that the Corporation (by purchase) has recognised this branch of the fine arts in a wider degree than has been the case with the sister art of painting. The great Hall has been embellished from time to time since the middle of the last century by imposing groups in marble, as monuments, to Nelson, Wellington, William Pitt, and others. In 1811, it commissioned Sir Francis Chantrey to execute a full-length statue of George III, which now stands in the Council Chamber, and paid him £3,000 for the work ; while over a score of busts of distinguished public men have been executed for the Corporation during the last 40 years ; Woolner, Noble, Behnes, and other eminent sculptors being employed. For work in marble the Corporation has expended over £50,000.

To return to the paintings. In 1865, at the time the great philanthropist, George Peabody, was bestowing large sums of money for the benefit of the poor, a Mr. Philip Cazenove presented a full-length portrait of Mr. Peabody, by H. W. Pickersgill, R.A. ; and a year or two later, Sir David Salomons (Lord Mayor, 1855) gave some seventy pencil drawings, by E. W. Cooke, R.A., of old London Bridge, and the rebuilding of the present Bridge. These are all very carefully executed, with a truthfulness that makes them valuable as records of the past, and delightful as finished

works of art. Similar in subject, but differing in treatment, are two large water-colour drawings of the new Bridge, then under construction, painted by George Scharf. These, also, are interesting works of that date, and valuable topographically, apart from their artistic qualities, which are excellent. In 1877, two good examples of David Roberts were added to the Corporation's collection, "Antwerp Cathedral" and "The interior of the Church of St. Stephen's, Vienna"; both excellent examples of architectural painting. Following these came ten miniatures by John S. Stump, bequeathed by Mr. F. W. Daniels, interesting both historically and as works of art; for they included portraits of Edmund Kean and his son Charles, Madames Pasta and Grisi, and Maria Foote, Countess of Harrington. All of the works above-mentioned, many of them meritorious as works of art, and many lacking in merit, were until 1886 scattered about in the various Courts and apartments of the Guild-hall; but in 1886, on the establishment of the Art Gallery, a selection of them was placed in the new Institution, to which the public, who, up to that time had had very restricted access to them, were freely admitted.

The Art Gallery consisted at first of little more than a fourth of the space it now occupies; it was considerably altered and enlarged in 1890 and again in 1901.

The late Lord Leighton, President of the Royal Academy, attended the banquet held on the inauguration of the Gallery in 1886, and made a speech in which he ventured to predict that the new institution, in such a centre, and under such auspices as those of the Corporation, would be sure to be attended with success, a prediction which has been verified, since, during its comparatively short career, over four millions of people have been admitted to it.

Its establishment was quickly followed by presentations, the earliest being a painting (No. 296) from Mr. J. C. Leefe, at that time a member of the Corporation. This was quickly followed by one from Mr. Henry Clarke, J.P., also a member of the Corporation, a gentleman through whose instrumentality, chiefly, the Corporation was persuaded to establish the Gallery. This was a work by Mr. Seymour Lucas, R.A. (No. 297), and another gift followed from the same donor in 1899, an important and costly work by Mr. Andrew Gow, R.A. (No. 613).

In 1888 there died at Vicapeligro, near Florence, an old inhabitant of the City of London, William Dunnett, who, after many years of business life, had retired, and taken up his residence in Italy. He appears to have found a pleasant occupation abroad in collecting pictures—some of them

meritorious and others deficient in merit. He bequeathed this collection to the Corporation, and it was in due course brought to England—95 oil paintings, 6 water-colour drawings, 6 pieces of sculpture, 4 antique siena marble columns, 1 stalactite pedestal, and engravings after Angelica Kaufmann by Bartolozzi and others. While the paintings were suitable for the embellishment of a private house, as appealing to the individual taste of their possessor, it became necessary, when considered in relation to a public gallery, and more especially to the fact that many of the pictures were undoubtedly copies, that a careful selection should be made for exhibition in the Gallery, and, this having been done, the remainder were suitably hung in the various official apartments of the Guildhall.

Then in 1890 came the gift by the late Mr. E. Onslow Ford, R.A., of the marble statue of the late Sir Henry Irving, given, it was said, at the instance of the great actor.

Three years later occurred the gift by the late Sir John Gilbert, of forty-eight of his productions, in oil, water-colour, and black and white (Nos. 526 to 573), supplemented six years later by the bequest of his brother George of fifty-three other works by Sir John.

In the Spring of 1900, when the nation was engrossed in the South African War, an exhibition of works patriotically contributed by artists and sculptors was held at the Guildhall Gallery, for the purpose of raising a fund in aid of the Service to be entitled "The Artists' War Fund." 330 painters and sculptors placed their works at the disposal of the fund, while 27 others forwarded cheques in lieu of works of art. At the close of the exhibition a sale took place by public auction by Messrs. Christie, Manson & Woods, who showed their sympathy with the movement by waiving all professional profit and making no charge whatever upon the fund. The result of the sale was upwards of £10,000—which formed an eloquent testimony to the generosity and public spirit of the artistic profession in this country.

For three weeks in the Autumn of 1900 there were placed on view in the Guildhall Gallery, free to the public, a series of fifteen large paintings illustrative of "The Quest of the Holy Grail," by E. A. Abbey, R.A., executed for the decoration of the Public Library at Boston, U.S.A. It was thought that before these remarkable works left London the British public should have the opportunity of seeing them, and the Corporation readily allowed the use of the Guildhall Gallery for that purpose.

A moderate annual sum was in due time voted by the Corporation for the purchase of works for the permanent collection, and three important examples were acquired (Nos. 634, 635 and 771), their painters being respectively, Mr. Arnesby Brown, A.R.A., Mr. H. S. Tuke, A.R.A., and Mr. H. H. La Thangue, A.R.A.

In 1902, a great addition was made to the Corporation's permanent art possessions by the bequest of Mr. Charles Gassiot, a City merchant, of 127 paintings, chiefly of the British School (Nos. 637 to 763), valued by an eminent firm of art valuers at £72,000. They were left to Mrs. Gassiot for life, but she very considerably gave the Corporation possession of the greater number of them at once. Her decease in 1909 placed the Corporation in possession of the remainder, which were immediately displayed in the Art Gallery.

Without referring specifically to every gift or bequest, mention may be made of those from the Goldsmiths', Salters', Vintners' and Drapers' Companies (Nos. 333, 334, 473, and 476), and of three important and characteristic examples by W. L. Wyllie, R.A., F. Goodall, R.A., and Albert Goodwin, R.W.S. (Nos. 616, 841 and 871 respectively), from Mr. Deputy C. T. Harris, J.P., a member of the Corporation, and a strong supporter of the Gallery from its commencement.

Another important gift was from Mr. Charles W. Bartholomew in 1902, representing the return of the City Imperial Volunteers from South Africa, by J. H. F. Bacon, A.R.A. (No. 636). This was followed by two miniatures from Sir Homewood Crawford—portraits of Queen Victoria and of the Prince Consort, by Mrs. Corbould Ellis (Nos. 680 and 839); two others from ex-Sheriff Sir Alfred Reynolds—portraits of King Edward VII and of Queen Alexandra, by Mr. Alyn Williams (Nos. 831 and 837), and gifts from Mr. Commissioner Kerr, Mr. William Rome, Mr. J. L. Rutley, Mr. J. H. Skilbeck, and the family of the late Mr. Laundry Walters, of Wimbledon.

Among later additions have been marble busts of King Edward VII and Queen Alexandra, by Mr. Walter Merrett, the gifts of Alderman Sir Thomas Vansittart Bowater (Nos. 633 and 833); two characteristic paintings by Frank Brangwyn, A.R.A., from Alderman Sir Charles Wakefield (Nos. 860 and 861); eight excellent water-colour drawings by Albert Goodwin, R.W.S., presented by Miss Evelyn P. McGhee (Nos. 862 to 867 and 914, 915); a celebrated work by J. Seymour Lucas, R.A., from Mr. A. F. Bird, M.P. (No. 875); 31 etchings and mezzotints of notable spots in London by Mr. Joseph Pennell, and presented by him (No. 877);

and a bequest in December, 1909, by the late Mr. James Thomas Slater, formerly of Wood Street, E.C., of five oil paintings and five water-colour drawings (Nos. 881 to 890).

In the Spring of 1907 the Corporation permitted the use of the larger portion of the Gallery for an exhibition of works contributed by artists, in aid of the Cripples' Fund, and a considerable sum was secured thereby toward the amount Sir William Treloar was raising, for the purpose of providing a Home for Cripples, which Institution has since been established and is now in full working order.

In May, 1910, on the decease of the famous animal painter, J. M. Swan, R.A., an effort was made to secure for the Guildhall Gallery a selection of his works. The Corporation, at the instance of the Library Committee, voted £250 for this purpose, and a further sum of £385 4s. was generously subscribed by the following :—the Goldsmiths' Company, £50 ; the Grocers' Company, £52 10s. ; the Drapers' Company, £50 ; the Salters' Company, £26 5s. ; the Carpenters' Company, £25 ; the Skinners' Company, £20 ; Sir Frederick Cook, Bart., £52 10s. ; Alderman Sir Charles Wakefield, £52 10s. ; Sir Edgar Speyer, Bart., P.C., £26 5s. ; Sir Edward P. Tennant, Bart., M.P., £10 10s. ; Mr. T. L. Devitt, £10 10s. ; Mr. C. T. D. Crews, £5 ; Mr. A. G. Temple, £2 2s., and Mr. Wolf Harris, £2 2s. Eighteen admirable examples were secured, consisting of one important oil study, two water-colour drawings, one pastel, and fourteen studies in crayon.

When the Corporation of London established the Art Gallery in 1886, it possessed 295 works of art ; it now possesses 891. This large addition is due to private munificence, by presentations or bequests, with the exception of 19 which have been purchased by the Corporation.

In 1890 was inaugurated at the Guildhall Gallery the first of a series of Loan Exhibitions, the only ones of their kind hitherto held in the City of London. These were opened free to the public, and all expenses in relation thereto were borne by the Corporation out of its private funds. The object of these exhibitions has been to show freely to the people some of the distinguished works from private collections, which could not be seen by them except under the auspices of such a body as the Corporation of London.

It was Mr. Henry Clarke, J.P., of Cannon Hall, Hampstead, who first initiated these Exhibitions in the Court of Common Council in 1887, but it fell to the late Mr. William Rome, three years later, to prevail upon the Court to hold them.

Their success has been evinced by the large attendance, a total of 2,839,523 persons having visited the fifteen exhibitions held. Many of the works placed on view had never before been publicly exhibited; many were brought from a great distance, often from abroad, and in many cases the opportunity of again seeing them is remote. Endeavours were made in each exhibition to secure representative selections, and to ensure as far as possible a high standard of merit in every work displayed.

Great public spirit has been shown by the owners of these works in the readiness with which they have assisted the Corporation by allowing them to appear at the Guildhall.

The first Exhibition, held in 1890, consisted of works of the Flemish, Dutch and British Schools.

The second, in 1892, of works of the Flemish, Dutch, Italian and British Schools.

The third, in 1894, of works of the British and Early Dutch Schools.

The fourth, in 1895, also of works by the British and Early Dutch Schools.

The fifth, in 1896, of Water Colours of the British School (a portion only of the Galleries being occupied).

The sixth, in 1897, of works by painters of the British School who flourished during the reign of Queen Victoria. The character of this exhibition was determined on account of the year 1897 being that of the Diamond Jubilee of Queen Victoria.

The seventh, in 1898, of works of the French School—early and modern.

The eighth, in 1899, of the works in oil, water colour and monochrome of J. M. W. Turner, R.A., and of a selection of pictures by some of his contemporaries.

The ninth, in 1900, of the works of living British painters.

The tenth, in 1901, of the works of Spanish painters, including those of the modern school, hitherto little known in England.

The eleventh, in 1902, of works by French and English painters of the 18th Century.

The twelfth, in 1903, of works by early and modern painters of the Dutch School.

The thirteenth, in 1904, of works by Irish painters, organized at the

request of the Irish Executive, the expenses thereof being defrayed by them.

The fourteenth, in 1906, of works by the early Flemish and modern Belgian painters; held under the patronage of H.M. the King of the Belgians.

The fifteenth, in 1907, of works by Danish painters; held under the patronage of H.M. the King of Denmark.

Among the contributors of pictures to these Exhibitions have been their Majesties Queen Victoria, King Edward VII, Queen Alexandra, the Emperor of Germany, the Czar of Russia, the King of the Belgians, the King of Denmark, and the Queen Mother of Spain; together with many private collectors and municipal bodies throughout the kingdom, and in France, Spain, Belgium, Holland, Switzerland, Denmark, Russia, and the United States of America.

The exhibitions in each case were formally opened by the Lord Mayor, and they remained opened for about three months in the early summer. In the case of the French Exhibition an official reception was given in the Galleries, attended by many distinguished representatives of Art in both countries. Catalogues containing descriptive and biographical notes were issued for each Exhibition, and met with a large sale, numbering in the aggregate 270,000 copies, and quarto illustrated editions were published for the years 1890, 1895, 1898 and 1903; and for the early Flemish portion of the Exhibition of 1906.

In the case of the Exhibition of 1894 and at all subsequent exhibitions, the Gallery was open, by direction of the Court of Common Council, on Sunday afternoons, and the public step thereby taken was the prelude to all the other museums and galleries in London being thrown open to the public on Sunday.

In addition to the number attending these special exhibitions the Corporation's permanent collection, on view daily, at the Gallery has been visited since its establishment by 1,524,436 persons, bringing the total number of visitors up to 4,363,959.

Many pictures comprised in the permanent Collection have been lent in recent years to various public bodies, in response to the request of the respective governing authorities, among them being the Corporations of Liverpool, Glasgow, Leeds, Blackburn, Nottingham, Newcastle, Bradford, Wolverhampton, Rochdale, Bristol, Brighton, and Burnley; also to the Royal Academy of Arts, the South London Art Gallery, the Whitechapel

Gallery, the exhibitions held at West Ham, those under the Bermondsey Settlement, and to the Franco-British Exhibition of 1908. Pictures have also been contributed from the Guildhall Gallery to exhibitions held in Chicago, St. Louis, Toronto, Paris, Brussels, Dublin, Cork, Belfast, Milan, and Rome.

Students are permitted to study in the gallery, 92 holding such permission from the Committee being at present on the books.

A. G. TEMPLE,
Director.

GUILDHALL ART GALLERY,
December, 1910.

Glasgow
 Liverpool
 Birmingham
 Manchester
 ✓ Newcastle
 ✓ Bath
 ✓ Eastbourne

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LONDON, ARRANGED CHRONOLOGICALLY AS
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The numbering corresponds with that of the Official Register.

1. KING EDWARD VI.—presumably.

Stone Statue by Nicholas Stone.

1623.

LIBRARY STAIRCASE.

This statue, with the two following (Nos. 2 and 3) originally occupied niches, surmounted by arched Canopies, on the exterior of the West Wall of the Guildhall Chapel, looking on to Guildhall Yard. The Chapel stood on the site of the present Art Gallery.

There has been considerable contention of opinion as to who these statues represent, but it is assumed, in face of existing difficulties of determination, that they are intended to typify Queen Elizabeth, Edward VI and Charles I, and that they were placed by the citizens in front of Guildhall Chapel as a recognition of the royal favour shown to the Corporation in being graciously allowed to purchase or retain its own property. The only reference to be found in the records in connection with the figures is an entry that in the year 1660 the Court of Common Council ordered "that the Kinge's statue wch was taken downe at the

Guildhall Chappell bee forthwith sett up there againe," an act which is corroborated by a short entry in one of the Harleian MSS., and one containing the date when it was reinstated; it reads "May 7, 1660, King Charles I statue set up at Gildhall."

When the Chapel was pulled down, about 1822, these three statues were removed to a mason's shop in Eastcheap, being restored subsequently to the Guildhall, and about 1838 they were placed in the Great Hall, in niches at the Eastern end. In 1865, when the construction of the new timber roof was in progress, they were again removed and placed in the entrance hall of the Courts of Queen's Bench and Common Pleas which had been erected on the site of the Guildhall Chapel they had once exteriorly adorned. They remained there until about 1886, when they were brought out to occupy positions on the Library Staircase, where they now stand.

2. QUEEN ELIZABETH.

Stone Statue by Nicholas Stone.

1625.

LIBRARY STAIRCASE.

3. KING CHARLES I.

Stone Statue. Sculptor unknown.

1660.

LIBRARY STAIRCASE.

*4. SIR JOHN ARCHER, Kt. Chief Justice.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born at Theydon Bois, Essex, 1598; son of Henry Archer, Esq., of Coopersale; educated at Queens' College, Cambridge; admitted into the

Society of Gray's Inn, 1617; called to the Bar, 1620; one of the Members of Parliament for Essex, 1656; made Serjeant, 1658, and Judge of the Common Pleas, by the Long Parliament, 1659; Chief Justice, 1663; retired, 1672; died, 1681.

*NOTE.—Portraits Nos. 4 to 25 were painted in testimony of the City's gratitude for eminent services rendered after the great Fire of London, 1666 (*vide* introduction, p. vii). The portraits are in the original frames of the 17th century, the respective arms and inscriptions having been painted by the artist's brother, Jeremiah Wright (*vide* Repertory 75, folio 160 *b*). In 1708 they were hanging in the Great Hall, and pictures of 1732 show them still hanging there. In 1833 they were placed in the Courts of Queen's Bench and Common Pleas. In 1886 they were removed to the old Council Chamber. Each picture is signed by the painter at the back of the canvas, a practice generally adopted by this particular artist.

Joseph Michael Wright was a Scottish painter, born early in the 17th century. He painted the portraits of many men of eminence during the period of the Restoration, and appears to have held the next place to Sir Peter Lely in portrait painting in England. In 1686 he accompanied the Earl of Castlemain to Italy, and on his return he was mortified to find that Sir Godfrey Kneller had established a pre-eminence which quite supplanted him. He died in London about 1700.

5. SIR EDWARD **ATKYN**S, KT. Judge of the Common Pleas.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born, 1587, third son of Richard Atkins, Esq.; admitted to Lincoln's Inn, 1600; called to the Bar, 1613; defended William Prynne on his prosecution for writing the "*Histrio-Mastix*," 1633; made Serjeant, 1640; such was his attachment to the royal cause that (during the Civil War) he refused several advantages and honours which were offered him by the chiefs of the opposite party. Upon the death of Charles I he retired from the Bench, but was subsequently induced to accept the office of Judge of the Common Pleas, 1649; replaced in his former position as Baron of the Exchequer by Charles II, 1660, and knighted. The same year he was appointed a Commissioner for settling and recovering the arrears of excise due to the King and sat also upon the Commission for the trial of the Regicides. He died, 1669. There is a handsome monument to his memory in Westminster.

6. SIR ROBERT ATKYNS, KT. Judge of the Common Pleas.*Oil Painting by Joseph Michael Wright.*

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Eldest son of Sir Edward Atkyns (see No. 5). Born, 1621; educated at Cambridge; admitted at Lincoln's Inn, 1638; called to the Bar, 1645; became a Bencher in 1661; at the Restoration he was made a Knight of the Bath, and was then considered as one of the greatest ornaments of his profession; Autumn Reader, 1664; he subsequently became Recorder of Bristol and Solicitor-General to Katharine, Queen of Charles II; called to the degree of Serjeant, 1668; and appointed one of the Justices of the Common Pleas, 1672; resigned, 1680, being unwilling to countenance the arbitrary proceedings then introduced. He retired to his seat in Gloucestershire till the time of the Revolution, of which event he was a zealous promoter. He was received with great marks of distinction by King William III and his Queen, who advanced him to be Chief Baron of the Exchequer, 1689; appointed the same year Speaker of the House of Lords; resigned, 1694; died, 18th February, 1710.

He wrote a learned volume of Law and Parliamentary Tracts.

7. SIR ORLANDO BRIDGEMAN, BART. Judge of the Common Pleas and Lord Keeper of the Great Seal.*Oil Painting by Joseph Michael Wright.*

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born in 1606. Eldest son of Dr. John Bridgeman, Bishop of Chester; educated at Queens' College, Cambridge; took his B.A. degree, 1624; admitted a Member of the Inner Temple, November, 1624; called to the Bar, 1632; knighted by Charles I, 1643; appointed Chief Baron of the Exchequer by Charles II, upon his restoration, June, 1660. He sat as first judge upon the trial of the Regicides in October, 1660, and on the 22nd of that month was advanced to be Lord Chief Justice of the Common Pleas; made Lord Keeper of the Great Seal, 1667, in succession to Lord

Clarendon, and held that post until 1672; died, 1674. A folio book of Conveyances was published under his name, being select precedents of deeds and instruments concerning the most important estates in England.

8. SIR SAMUEL BROWNE, KT. Judge of the Common Pleas.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1667.

ART GALLERY.

Born, 1594; son of Nicholas Browne, Esq., of Polesbrooke, in Northamptonshire; educated at Cambridge; admitted to Lincoln's Inn, 1616; called to the Bar, 1623; elected Member of the Long Parliament for Clifton, 1640, when he exerted himself much against Archbishop Laud, being the person who carried up the attainder against that prelate to the House of Lords in 1644; made Serjeant, 1648; Judge of the Common Pleas the same year; resigned his seat upon the death of Charles I; re-appointed by Charles II Judge of the Common Pleas, 1660, and chosen Member of Parliament for the County of Bedford. He sat upon the Commission for the trial of the Regicides in October, 1660; died, 1668.

9. SIR WILLIAM ELLYS, KT. Judge of the Common Pleas.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born, 1609; son of Thomas Ellys, Esq., of Welbourn, Lincolnshire; educated at Lincoln College, Oxford, where he took his degrees of B.A. and M.A., in 1632 and 1636; he was admitted into Gray's Inn, 1627; called to the Bar, 1634; elected a Member of the Long Parliament for Boston, 1640; excluded from the House by Pride's Purge, 1648; appointed Solicitor-General to Oliver Cromwell the Protector, 1654; sat in Parliament as Member for Grantham, 1656; made Serjeant, 1669;

one of the King's Serjeants, 1671, when he was knighted; Judge of the Common Pleas, 1672; removed, 1676; recalled to the Bench, 1679; died, 1680.

10. SIR MATTHEW HALE, KT. Chief Justice of the King's Bench.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born, 1609; only son of Robert Hale, barrister, of Lincoln's Inn; educated at Oxford; entered at Lincoln's Inn, 1628; called to the Bar, 1636, created Judge of the Common Pleas by the Protector, 1654; returned to Parliament for Alderley, 1654, and for Gloucestershire, 1660; and made Chief Baron of the Exchequer, 1660. He was one of the Commissioners for the trial of the Regicides and a Commissioner also for settling and recovering the arrears of excise due to the King. Chief Justice of the King's Bench, 1671, which office he resigned, 1676; died, 1676. He was the first judge who offered his services to the City for accommodating the differences which might have arisen in rebuilding it after the Great Fire.

11. SIR JOHN KELYNGE, KT. Chief Justice of the King's Bench.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Son of John Kelynge, Esq., of Hertford; admitted to the Inner Temple, 1624; called to the Bar, 1632; made Serjeant, 1660; elected Member of Parliament for Bedford in 1661; made King's Serjeant six months later, and was counsel on the trial of Sir Harry Vane; created Justice of the King's Bench, 1663; Chief Justice, 1665. He died at his house in Hatton Garden, 1671.

12. SIR TIMOTHY LYTTLETON, KT. Baron of the Exchequer.*Oil Painting by Joseph Michael Wright.*

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Seventh son of Sir Edward Lyttleton, of Henley, Salop, Chief Justice of North Wales, and brother of the Lord Keeper Lyttleton, who was made a Peer of the Realm in the reign of Charles I. He was admitted into the Inner Temple, 1626; called to the Bar, 1635; elected a Bencher, 1640; elected Member of Parliament for Ludlow, 1661; appointed Baron of the Exchequer, 1670; died, 1679. Buried in the Temple Church.

The present portrait is very similar in scale and attitude to the one at the Inner Temple.

13. SIR WILLIAM MORTON, KT. Judge of the King's Bench.*Oil Painting by Joseph Michael Wright.*

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born, 1600; educated at Sidney-Sussex College, Cambridge, and took his B.A. degree, 1622, and M.A., 1625; admitted to the Inner Temple, 1622; called to the Bar, 1630; when the Civil War broke out he was one of the several gentlemen of the long robe who laid aside his gown and took up the sword. He was appointed Lieutenant-Colonel of Horse, and, according to Clarendon, greatly distinguished himself, and, being taken prisoner by General Waller, was confined in the Tower of London; upon the Restoration he resumed the practice of his profession; was made Serjeant, 1660; elected Recorder of Gloucester, 1662; King's Serjeant, 1663; Judge of the King's Bench, 1665; died, 1672, and was buried in the Temple Church, where a monument is erected to his memory. He discharged his office of judge with much gravity and learning, and was very terrible to those who chose to live by robbing on the highway.

- 14. SIR FRANCIS NORTH, BART.** Solicitor-General, afterwards Lord Chancellor and Baron Guildford.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born, 1637; second son of the fourth Lord North, matriculated at St. John's College, Cambridge, 1653; entered at the Middle Temple, 1655; called to the Bar, 1661; made a Bencher, 1668; Solicitor-General, 1671; Attorney-General, 1673; Chief Justice of the Common Pleas, 1675; Lord Chancellor, 1682; created Baron Guildford, 1683; died, 1685.

- 15. HENEAGE FINCH, EARL OF NORTHAMPTON.** Solicitor-General, afterwards Lord Chancellor.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born at Eastwell, in Kent, 1621; eldest son of Sir Heneage Finch, Recorder of London and Speaker of the House of Commons. After passing through his curriculum at Westminster School, was admitted at Christ Church, Oxford, in 1635; admitted into the Inner Temple, 1638; called to the Bar, 1645. From his persuasive powers he acquired the titles of the "Silver-tongued Lawyer," and the "English Cicero," and from his graceful action that of the "English Roscius." He was chosen Member of Parliament for Canterbury in 1660, when he was appointed Solicitor-General by Charles II, and the day following received the honour of knighthood, being created a baronet the same day. In 1661 he was returned to Parliament as Member for Oxford; appointed Attorney-General, 1670; Lord Chancellor, 1673; raised to the peerage as Baron Finch of Daventry, 1674; and created Earl of Northampton, 1681. He died at his mansion in Great Queen Street, Lincoln's Inn Fields, 1682.

16. SIR RICHARD RAINSFORD, KT. Baron of the Exchequer.*Oil Painting by Joseph Michael Wright.*

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born at Staverton, near Daventry, in 1605, second son of Robert Rainsford, Esq.; admitted to Lincoln's Inn, 1625; called to the Bar, 1632; appointed Recorder of Northampton, 1653; returned to the Convention Parliament for that borough, 1660; made Serjeant, 5th October, 1661; Baron of the Exchequer, 1663; removed to the King's Bench, 1668; appointed Chief Justice, 1676. An important question of Habeas Corpus was tried before him in reference to the Earl of Shaftesbury's imprisonment by the House of Lords in June, 1677, and in the following year he was removed from his office and died in 1679, at Dallington. He built and founded an Alms-house at Dallington for four old persons, men and women, with a weekly allowance each.

17. SIR EDWARD THURLAND, KT. Baron of the Exchequer.*Oil Painting by Joseph Michael Wright.*

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born, 1606; son of Edward Thurland, Esq., of Thurland Castle, Nottinghamshire; admitted into the Inner Temple, 1625; called to the Bar, 1634; elected Member of Parliament for Thurland, Nottinghamshire, 1640, and for Reigate, Surrey, in the Parliaments of 1659, 1660, and 1661; made Baron of the Exchequer, 1673; resigned, 1679; died, 1682.

18. SIR CHRISTOPHER TURNOR, KT. Baron of the Exchequer.*Oil Painting by Joseph Michael Wright.*

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born, 1607; eldest son of Christopher Turnor, Esq., of Milton-Erneys, in Bedfordshire; educated at Emmanuel College, Cambridge; took the

degrees of B.A., 1630, and M.A., 1633; called to the Bar, 1633; appointed Baron of the Exchequer, 1660, and knighted. In February of that year he was appointed a Commissioner for settling and recovering the arrears of excise due to the King; and he sat upon the Commission for the trial of the Regicides. In the memorable case of the Perrys, he was the judge who at the Gloucester Lent Assizes in 1661 refused to try them upon an indictment for murder because the body of the person supposed to be murdered was not found; yet in a subsequent circuit a less cautious judge did try them, and upon being found guilty, ordered execution, when, some years after, the person supposed to be murdered appeared alive. This unhappy circumstance has occasioned a more scrupulous attention to the sufficiency of evidence in cases where the body of a person supposed to be murdered is not found. He died in 1675.

19. SIR EDWARD TURNOR, KT. Baron of the Exchequer.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Eldest son of Arthur Turnor, Esq., of Parndon, Essex. Born in Threadneedle Street, at the mansion of Sir Thomas Moulson, Lord Mayor of London in 1617; educated at Oxford; admitted to the Middle Temple, 1633, where for four generations his immediate ancestors had been placed; called to the Bar, 1640; became a Bencher of his Inn, 1660; elected Member of Parliament for the County of Essex in 1660, and for Hertford in 1661, when he was chosen Speaker of the House of Commons; appointed Solicitor-General, 1670; Lord Chief Baron of the Exchequer, 1671; died at Bedford while on circuit, 1676.

20. SIR THOMAS TWISDEN, BART. Judge of the King's Bench.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born at Roydon Hall, East Peckham, Kent, 1602, second son of Sir Thomas Twisden, Bart. Upon his return from Cambridge he was admitted a member of the Inner Temple, 1618; called to the Bar, 1625;

Member of Parliament for Maidstone, 1640; made a Bencher, 1646; Serjeant, 1660; Judge of the King's Bench by Charles II, and knighted, 1660; and in 1666, raised to the baronetcy, when through age and infirmities he had obtained leave to resign his office, his Majesty was pleased to continue his salary to him for life. Died, 1683.

During the usurpation he was sent to the Tower for defending the rights of the City of London, for which he was counsel.

21. SIR THOMAS TYRRELL, KT. Justice of the Common Pleas.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born, 1594; third son of Sir Edward Tyrrell, of Thornton, Buckinghamshire; admitted to the Inner Temple, 1613; called to the Bar, 1621; was subsequently appointed Colonel in the Parliamentary Army; elected Member of Parliament for Aylesbury, 1659; made Serjeant, 1659; Justice of the Common Pleas, 1659, and knighted; appointed one of the Commissioners for the trial of the Regicides; died, 1671-2.

22. SIR JOHN VAUGHAN, KT. Chief Justice of the Common Pleas.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born at Trowscoed, Cardiganshire, 1603; eldest son of Edward Vaughan, Esq.; educated at the King's School at Worcester; sent to Oxford in 1618; entered at the Inner Temple, 1621; he sat in the Convention Parliament for his native place in 1640. During the Civil War he retired to the country and was re-elected Member for Cardiganshire in the first Parliament after the Restoration. He afterwards joined the enemies of Lord Clarendon, whose overtures of preferment he had constantly refused; made Serjeant, 1668; knighted by Charles II and appointed Chief

Justice of the Common Pleas; while upon the Bench he put an end to the iniquitous practice of fining and imprisoning juries for not giving such verdicts as the Court approved; died, 1674, and was buried in the Temple Church, where a monument is erected to his memory.

23. SIR WILLIAM WYLDE, BART. Judge of the Common Pleas.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born, 1611; admitted to the Inner Temple, 1629; called to the Bar, 1637; elected Recorder of London, 1659; returned as Member for that city to the Convention Parliament, 1660; made a baronet, 1660. He was one of the Commissioners for the trial of the Regicides. King's Serjeant, 1661; he resided in Great St. Bartholomew's Close; appointed Judge of the Common Pleas, 1668; removed to the King's Bench, 1673. His patent was revoked in April, 1679, because he had honestly discountenanced the evidence of Bedloe against the Jesuits Whitebread and Fenwick. He died, 1679, and was buried in the Temple Church. He published in folio, in 1661, Yelverton's reports of special cases in the King's Bench in the time of Elizabeth and James I.

24. SIR HUGH WYNDHAM, KT. Judge of the Common Pleas.

Oil Painting by Joseph Michael Wright.

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1670.

ART GALLERY.

Born in 1603; eighth son of Sir John Wyndham, and brother of Sir Wadham Wyndham, Knt.; admitted at Lincoln's Inn, 1622; called to the Bar, 1629; made Judge of the Common Pleas by the Protector, 1654. Upon the Restoration he was removed from that office. He represented Minehead in the Parliament of 1661. Appointed Baron of the Exchequer by Charles II, 1670; removed to the Court of Common Pleas, 1673; died at Norwich while engaged on the circuit, 1684.

25. SIR WADHAM WYNDHAM, KT. Judge of the King's Bench.*Oil Painting by Joseph Michael Wright.*

Canvas, 87 ins. by 60 ins.

A commission from the Corporation. 1667.

ART GALLERY.

Born, 1610; youngest son of Sir John Wyndham, Knt., of Orchard Wyndham, Somersetshire; admitted a member of Lincoln's Inn, 1628; called to the Bar, 1636; made Judge of the King's Bench, 1660; died, 1668. He was one of the Commissioners for the trial of the Regicides. Sir John Hawles gives him the character of the second best judge who sat in Westminster Hall, from the Restoration to the Revolution.

26. KING WILLIAM III.*Oil Painting by Jan Van der Vaart.*

Canvas, 94 ins. by 57 ins.

Purchased. 1682.

GUILDHALL LIBRARY.

William III, born 1650, was the son of William, Prince of Orange, and Mary, eldest daughter of King Charles I, and married, in 1677, Mary, daughter of James II. He was in the thirty-ninth year of his age when the general voice of the English people called upon him to ascend the throne of England in the place of James II, whose misgovernment had alienated the support of his subjects.

Some years before he had been chosen as Statholder of Holland, and had displayed much military skill and firmness in the wars between Louis XIV and the Dutch. He was a man of cold and inflexible mind, close and reserved, and little enlivened him but the animation of warfare.

He reigned over England for thirteen years, and died in 1702 as the result of an accident, in which he was thrown from his horse.

This portrait originally hung in the Great Hall; removed 1816 to the Saloon at the Mansion House; thence later hung in the Court of Exchequer at the Guildhall, which was demolished 1880.

(See No. 245.)

27. QUEEN MARY II.*Oil Painting by Jan Van der Vaart.*

Canvas, 95 ins. by 60 ins.

Purchased. 1682.

GUILDHALL LIBRARY.

It originally hung in the Great Hall; removed 1816 to the Saloon at the Mansion House; thence, later, to the Court of Exchequer at the Guildhall, which was demolished 1880.

Queen Mary II, the daughter of King James II and Anne Hyde (eldest daughter of Lord Chancellor Clarendon), was born at St. James's Palace in 1662, and married her cousin the Prince of Orange, afterwards King William III, in 1677. She ascended the throne of England in joint right with her husband in 1689, and died in 1694. She was a zealous Protestant, her temperament was calm and mild, and her judgment sound. But she seems to have shared the cold disposition of her husband, and to have centred all her ambition in deserving the epithet of a humble and obedient wife.

(See No. 246.)

28. GOG.*Composite Statue by Captain Richard Saunders.*

14 ft. 6 ins. high.

Purchased. 1708. Repaired, 1815 and 1837.

GREAT HALL.

This celebrated colossal figure and its companion, Magog, are placed one in each angle of the west end of the Great Hall, on octagonal pedestals. Gog is armed with a pole-axe and spiked ball, and Magog with a halbert and shield. Captain Richard Saunders, the maker, was an eminent carver in King Street, Cheapside, and they were executed by him to replace the two old wickerwork giants which formerly stood on the north side of the Great Hall, to right and left of the steps. It was the custom to carry these giants in procession, and it is believed they were first used at the Restoration of Charles II, when they ornamented a triumphal arch at the end of King Street.

It has been conjectured that the names of the Giants are Corineus and Gogmagog; that the former appellation has sunk into oblivion, and the latter been split in two, by popular corruption, Gog and Magog.

Gog and Magog were regarded as two mystical persons who were supposed to have fought in those imaginary conflicts between the Trojans and the early inhabitants of Britain, recorded in the Monkish chronicles of the Middle Ages.

29. MAGOG.

Composite Statue by Captain Richard Saunders.

14 ft. 6 ins. high.

Purchased. 1708. Repaired, 1815 and 1837.

GREAT HALL.

NOTE.—A full and elaborate account of the Guildhall Giants will be found in Hone's "Ancient Mysteries," 8vo, p. 262, containing references to many ancient authors by whom they are mentioned; also Fairholt's "History of Giants."

30. KING GEORGE I.

Oil Painting by Sir Godfrey Kneller.

Canvas, 95 ins. by 58 ins.

A commission from the Corporation. 1716.

NO. 3 COMMITTEE ROOM.

George I, son of Ernest Augustus, Elector of Hanover, and Sophia, daughter of Frederick, Elector Palatine, and granddaughter of James I of England; born at Osnaburg, 1660; succeeded to the Electorate on the death of his father in 1698, and ascended to the throne of England in 1714. Died at Osnaburg, 1727. Married Sophia Dorothea of Zelle, 1682. He was a man of simple habits, grave in his manner, and had the reputation of being a sagacious politician.

31. KING GEORGE II.

Oil Painting by Charles Jervas.

Canvas, 93 ins. by 57 ins.

A commission from the Corporation. 1727.

NO. 3 COMMITTEE ROOM.

George II, son of George I; born at Hanover, 1683, married Wilhelmina Carolina, daughter of the Margrave of Brandenburg-Anspach in 1705;

3 A. Ls. 30.12.1716-25.9.1718 all concerning the above picture, sold S. book
Sale, 28.5.1956 (1584).

succeeded to the throne 1727; died at Kensington, 1760. He was of hasty disposition, yet soon appeased—and otherwise mild, moderate and humane. Though temperate and methodical in his habits, he was fond of military pomp and parade, and was personally courageous in danger.

32. QUEEN CAROLINE.

Oil Painting by Charles Jervas.

Canvas, 93 ins. by 57 ins.

A commission from the Corporation. 1727.

NO. 3 COMMITTEE ROOM.

Caroline, daughter of John Frederick, Margrave of Brandenburg-Anspach; born, 1682; married at Hanover, George, the Electoral Prince of Hanover, afterwards George II of England; became Queen on his accession, and died, 1737. She was universally admired for her beauty and endowments, and was a munificent patroness of learning and genius.

33. ALLEGORICAL SUBJECT of London, representing Justice, Liberty, Piety and Truth.

Oil Painting by Sir James Thornhill.

Canvas, 55 ins. by 87 ins.

Presented by the Artist. 1727.

ALDERMEN'S COURT ROOM.

34. ALLEGORICAL GROUP.

Oil Painting by Sir James Thornhill.

Oval, 72 ins. by 113 ins.

Purchased. 1727.

ALDERMEN'S COURT ROOM.

The figure is representative of London, with the City Arms on her left hand; behind her is Pallas and beneath are two boys, one with the Sword on his shoulder, the other pointing to the Cap of Maintenance, the Mace lying under her feet. Peace is presenting her with an olive branch; and

Plenty, with her horn, is pouring out riches. In four separate compartments are represented the four Cardinal Virtues: Prudence, Temperance, Justice, and Fortitude. For this and the paintings, Nos. 35, 36 and 37 Sir James Thornhill was presented, in 1727, with a Gold Cup of the value of £225.

35. ALLEGORICAL SUBJECT.

Oil Painting in Monochrome by Sir James Thornhill.

Canvas, 60 ins. by 96 ins.

1727.

CITY OF LONDON ASYLUM.

36. ALLEGORICAL SUBJECT.

Oil Painting in Monochrome by Sir James Thornhill.

Canvas, 60 ins. by 96 ins.

1727.

CITY OF LONDON ASYLUM.

37. ALLEGORICAL SUBJECT.

Oil Painting in Monochrome by Sir James Thornhill.

Canvas, 60 ins. by 96 ins.

1727.

CITY OF LONDON ASYLUM.

37a. SIR WILLIAM THOMSON.

Oil Painting by W. Seaman.

Canvas, 50 ins. by 40 ins.

Bequeathed by Sir William Thomson. 1739. "As a token of his respect for the city and the high sense he had of the favors conferred

upon him; being conscious of having served the city faithfully and with integrity, and hoping to be remembered accordingly."

He also left a ring to each Member of the Court of Aldermen.

LIBRARY.

Born, 16—; admitted to Lincoln's Inn, 1688; called to the Bar, 1698; elected Member of Parliament for Oxford in Suffolk, 1708; for Ipswich, 1714; chosen Recorder of London by the casting vote of the Lord Mayor, 1714; made Solicitor-General, 1716; dismissed from that office for slander, 1720; made Cursitor-Baron, 1725; advanced to the position of a Baron of the Exchequer, 1729. He retained the place of Recorder while holding his other offices, and died in 1739.

38. KING GEORGE III.

Oil Painting by Allan Ramsay.

Canvas, 97 ins. by 64 ins.

Purchased by the Corporation. 1764.

Engraved by W. W. Ryland.

ART GALLERY.

George William Frederick, eldest son of Frederick, Prince of Wales, and the Princess Augusta, daughter of the Duke of Saxe-Coburg-Gotha; born at Norfolk House, St. James's Square, 1738; succeeded to the throne, 1760; married Charlotte of Mecklenburg-Strelitz, 1761; died at Windsor Castle, 1820, having been incapacitated from reigning for many years, by mental decay.

See Nos. 87 and 243.

39. QUEEN CHARLOTTE.

Oil Painting by Allan Ramsay.

Canvas, 97 ins. by 64 ins.

Purchased by the Corporation. 1764.

ART GALLERY.

Charlotte Sophia, daughter of the Duke of Mecklenburg-Strelitz, was born, 1744; married King George III, 1761; died at Kew, 1818. She was the mother of King George IV, King William IV, and of Edward, Duke of Kent, father of Queen Victoria.

40. SIR CHARLES PRATT, afterwards Lord Camden.*Oil Painting by Sir Joshua Reynolds, P.R.A.*

Canvas, 94 ins. by 58 ins.

A commission from the Corporation. 1764.

ART GALLERY.

Sir Charles Pratt was the third son of Lord Chief Justice Pratt; born, 1713; educated at Eton and at King's College, Cambridge; called to the Bar, 1738; Attorney-General, 1757; Member of Parliament for Downton, 1759; chosen Recorder of Bath in the same year; Chief Justice of the Common Pleas, 1761, in which office he decided against the legality of the General Warrants directed by the Government against John Wilkes. For the impartiality he showed in the trial of Wilkes he was presented with the Freedom of the Cities of London, Dublin, Norwich, Exeter and Bath, in gold boxes. The Corporation of London, whose resolution was worded, "for his honest and deliberate decision by which he hath eminently distinguished his duty to the King, his justice to the subject, and his knowledge of the law," requested him to sit for his portrait, and Sir Joshua Reynolds attended the Court of Common Council on the 8th March, 1764, to receive the commission for it. He was created Lord Camden, 1765, and made Lord Chancellor, 1766. He took a distinguished part in the House of Lords in denying the legality of the vote of the House of Commons, which gave a seat to Colonel Luttrell (brother of the Duchess of Cumberland) instead of to Wilkes, who had the majority of votes. He considered the decision upon that affair as a direct attack upon the first principles of the Constitution; and that if in the judicial exercise of his office he was to pay any regard to that, or to any other such vote, passed in opposition to the known and established laws of the land, he should look upon himself as a traitor to his trust and an enemy to his country. He was required to resign the Seals. He gave them into the King's own hands on the same evening, 17th January, 1770. He held no public appointment until 1782, when he was made President of the Council. He died, 1794.

The following inscription, said to have been composed by Dr. Johnson, was placed upon the frame, by order of the Corporation:—

"HANC ICONEM
CAROLI PRATT, EQ.
SUMMI JUDICIS, C.B.
IN HONOREM TANTI VIRI.
ANGLICÆ LIBERTATIS, LEGE ASSERTORIS FIDI,
S. P. Q. L.
IN CURIA MUNICIPALI PONI JUSSERUNT.
NON KAL. MART. A.D., M.D.C.C., LXIV,
GULIELMO BRIDGEN, ARM. PRÆ. URB."

41. WILLIAM BECKFORD, Lord Mayor, 1762.

Marble Monument by Francis John Moore.

A commission from the Corporation. 1770.

GREAT HALL.

It formerly stood at the West end of the Guildhall.

Beckford was born in Jamaica; educated at Westminster School; elected M.P. for the City of London, 1747; Alderman for the Ward of Billingsgate, 1752; Sheriff of London and Middlesex, 1755; Lord Mayor, 1762, and again, 1769; died 1770.

The design consists of three figures, and represents Beckford in the act of delivering his celebrated speech in reply to King George III, on the presentation of an Address by the Corporation on the 23rd May, 1770, which contained the City's remonstrance in relation to the famous Middlesex election. On one side is a figure representing the City of London in mourning, and on the other, Trade and Navigation in a drooping condition. The Speech referred to and which is inscribed on the Monument is as follows:—

“Most Gracious Sovereign,

“Will your Majesty be pleased so far to condescend as to permit the Mayor of your loyal City of London to declare, in your Royal Presence, on behalf of his fellow Citizens, how much the bare apprehension of your Majesty's displeasure would, at all times affect their minds: the declaration of that displeasure has already filled them with inexpressible anxiety, and with the deepest affliction. Permit me, Sire, to assure your Majesty, that your Majesty has not in all your Dominions any subjects more faithful, more dutiful, or more affectionate to your Majesty's Person and Family, or more ready to sacrifice their lives and fortunes in the maintenance of the true honour and dignity of your Crown.

“We do therefore, with the greatest humility and submission, most earnestly supplicate your Majesty, that you will not dismiss us from your presence, without expressing a more favourable opinion of your faithful Citizens, and without some comfort, without some prospect at least of redress.

“Permit me, Sire, farther to observe, that whosoever has already dared, or shall hereafter endeavour, by false insinuations and suggestions, to alienate your Majesty's affections from your loyal Subjects in general, and from the City of London in particular, and to withdraw your confi-

dence in and regard for your People, is an enemy to your Majesty's Person and Family, a violator of the public peace, and a betrayer of our happy Constitution, as it was established at the glorious revolution."

42. WILLIAM PITT, EARL OF **CHATHAM**.

Marble Monument by John Bacon, R.A.

A commission from the Corporation. 1782.

GREAT HALL.

This great statesman and orator, known as "the Great Commoner," was born November 15th, 1708; educated at Eton and Oxford; and was afterwards a cornet of horse. He came young into Parliament, in 1735, representing successively Old Sarum, Seaford, Aldborough and Bath. He enlisted early in the ranks of the opposition against Walpole. In 1746 he was appointed Vice-Treasurer for Ireland, and, soon after, Paymaster of the Army. He was Secretary of State in 1755 and Prime Minister from 1757 to 1761. In 1766 he returned to office, having received the Royal Commission to form a Ministry. He chose for himself the office of Privy Seal, with a seat in the House of Lords as Viscount Pitt and Earl of Chatham. Ill-health compelled him to retire in 1768, but he still took an active part in public affairs, strongly opposing the Government with all his powers of eloquence in its harsh policy towards the American Colonies. It was on one of these occasions, on April 7th, 1778, whilst addressing the House, that he was seized with a fit, falling into the arms of those who were near him. He died on the 11th of the following month, and was buried in Westminster Abbey. At a full Court of Common Council, held 20th May, 1778, it was resolved that a petition be presented to the House of Commons, praying that the remains of the late Earl be deposited in St. Paul's Cathedral, which request not being complied with, the City came to the Resolution "to testify their regard to the memory of their once favourite minister by placing a noble piece of sculpture, with an inscription, in the Guildhall."

The Earl is habited as a Roman Senator. His left hand directs the helm of government; whilst his right embraces Commerce, who, charged with her proper attributes, is smiling on her kind protector, through whose zeal, assisted by the four Quarters of the World, she is pouring plenty into the lap of Great Britain. The City in her mural crown, with a

look of gratitude, is addressing her noble friend, pointing the while at Commerce. At her feet are placed the emblems of Industry, and on her right hand those of Justice and Power.

The following tribute, written by Edmund Burke, is inscribed on the Monument :—

“In grateful acknowledgment to the Supreme Disposer of Events; who intending to advance this Nation, for such time as to His Wisdom seem'd good, to an high pitch of prosperity and glory; by unanimity at home; by confidence and reputation abroad; by alliances wisely chosen and faithfully observed; by colonies united and protected; by decisive victories by sea and land; by conquests made by arms and generosity in every part of the globe; by commerce, for the first time united with, and made to flourish by war; was pleased to raise up as a principal instrument in this memorable work WILLIAM PITT.

“The Mayor, Aldermen, and Common Council, mindful of the benefits which the City of London received in her ample share in the general prosperity, have erected to the memory of this eminent Statesman and powerful Orator, this Monument in her Guildhall; that her Citizens may never meet for the transaction of their affairs without being reminded that the means by which Providence raises a nation to greatness are the virtues infused into great men; and that to withhold from those virtues, either of the living or the dead, the tribute of esteem and veneration, is to deny to themselves the means of happiness and honour.

“This distinguished person, for the services rendered to King George II and to King George III, was created Earl of Chatham.

“His memory was honored by the British Nation with a public Funeral and a Monument amongst her illustrious men in Westminster Abbey.”

43. DEFEAT of the Floating Batteries at **GIBRALTAR**, 13th September, 1782.

Oil Painting by J. S. Copley, R.A.

Canvas, 214 ins. by 297 ins.

A commission from the Corporation. 1790.

Engraved by William Sharp.

ART GALLERY.*

The incident represented is the repulse and defeat of the Spaniards' floating batteries, viewed from the ramparts, by the victorious garrison.

General Lord Heathfield (Governor of Gibraltar), on horseback, is in conversation with Generals Sir Robert Boyd (Lieutenant-Governor), De la Motte (who commanded the Hanoverian Brigade), and Sir William Green, Bart. (Chief Engineer). He is pointing to Sir Robert Curtis and a detachment of British seamen, who, at the risk of their lives, are rescuing their enemies from the burning vessels. Several of the seamen are seen at the stern of one of the ships striking the Spanish ensign. In the centre, the enemy is represented in extreme distress, endeavouring to escape from a floating battery enveloped in flames. At a distance may be seen the camp of the allied Armies of France and Spain, and the headquarters of the Duke de Crillon.

Other British and Hanoverian personages whose portraits are in the picture are Major-General Picton, Colonel Dachenhausen (Reden's Hanoverian Regiment), Colonel Hugo (Sydow's Regiment, late Hardenburg's), Colonel Schleppegrell (De la Motte's Brigade), Colonel Lewis (Commander of Artillery), Colonel Trigg (12th Regiment), Lieutenant-Colonel Vaughan (39th Regiment), Colonel Craig (56th Regiment), Major Brown (58th Regiment), the Hon. Lieutenant-Colonel Lindsay (late 2nd Battalion, 73rd Regiment), Lieutenant-Colonel Hardy (Quartermaster-General), Major Vallotton (the Governor's First Aide-de-Camp), Lieutenant Holloway (Chief Engineer's Aide-de-Camp), Major Perryn (12th Regiment), and Captain Drinkwater (late 72nd Regiment), author of the "History of the Siege of Gibraltar."

Copley was sent to Hanover to take the portraits of four of the generals of that country, who, with the English, had won their fame on the famous rock. An autograph letter from King George III, claiming for the artist every aid, procured for him not only every facility for the execution of his commission, but rare opportunities for pleasure in the land dear to the student of German Art.†

Before the picture was delivered to the Corporation, it was exhibited in the Green Park, near St. James's Palace. The ticket of admission was designed by Bartolozzi.

By permission of the Corporation, a copy, 15 ft. by 18 ft., was made of the picture by Mr. G. H. Sephton, in 1906, at the special request of H.M. the Emperor of Germany, and hangs now in the Provincial Museum at Hanover.

*NOTE.—The picture formerly hung on the East wall of the old Council Chamber (demolished 1908). Removed thence in 1886 to the Art Gallery. The sketch or study for the picture, originally in the possession of Lord Lyndhurst, is now in the National Gallery.

† "John Singleton Copley"—by his granddaughter. Scribner. March, 1881.

- 44. RECEPTION** OF KING GEORGE III at Temple Bar, by the Lord Mayor (William Gill) on the occasion of the King's State visit to St. Paul's Cathedral, 23rd April, 1789, to return thanks for his recovery from the state of insanity with which he had been afflicted in the preceding October.

Oil Painting by Ralph Dodd.

Canvas Screen of six leaves, each 104 ins. by 27 ins.

1790.

COUNCIL CHAMBER LOBBY.

Formerly at the Mansion House, whence it was removed to the Guildhall in 1895.

The Lord Mayor and Sheriffs (Sir William Curtis and Sir Benjamin Hammett), with Deputies Lecky and Birch, and Commoners Wadd and Dixon arrived at Temple Bar soon after nine, and were accommodated at the banking house of Mr. Child, until notice of the King's approach, when they all mounted their white palfreys, which were richly caparisoned. As the King's carriage drew up the Lord Mayor dismounted and surrendered the City Sword to his Majesty, who, having returned it, the Lord Mayor, remounted and bareheaded, carried it before the King to St. Paul's Cathedral. The Sheriffs and others also rode bareheaded.

45. THOMAS TOMKINS.

Oil Painting by Sir Joshua Reynolds, P.R.A.

Canvas, 29 ins. by 24 ins.

Presented by Thomas Tomkins, Esq., to the Chamberlain's Office, whence it was removed to the Art Gallery. 1790.

Engraved by Charles Turner, 1805.

ART GALLERY.

Tomkins was a famous Caligrapher, renowned for magnificent penmanship, and was largely employed by the Corporation to inscribe the addresses presented to Royal and other distinguished persons. The "Artist's Ledger" records the payment for this picture thus:—"February 1790, Mr. Tomkins, writing master, £50." The distinction is claimed for this portrait as being Reynolds' last picture. Exhibited at the British Institution in 1813 and 1823, and at the Grosvenor Gallery, 1883.

- ✓ **46. ENTRANCE TO THE FLEET RIVER**, showing the residence of Dr. Sacheverell, the turbulent divine of the English Church in the Eighteenth Century.

Oil Painting by Samuel Scott.

Canvas, 23 ins. by 44 ins.

1793.

ART GALLERY.

- ✓ **47. OLD LONDON BRIDGE**, with houses and waterworks upon it, and Dyers at work opposite Dyers' Wharf.

Oil Painting by Samuel Scott.

Canvas, 22 ins. by 48 ins.

1793.

ART GALLERY.

- 48. THE DEATH OF WAT TYLER.**

Oil Painting by James Northcote, R.A.

Canvas, 108 ins. by 147 ins.

Presented by Alderman John Boydell. 1793.

Engraved by Anker Smith.

ART GALLERY.

King Richard II, passing along Smithfield on the morning of the 15th June, 1347, very slenderly guarded, accidentally encountered a body of rioters, with Wat Tyler at its head. Hot words passed between the King's guards and the peasant leader, who advanced to confer with the King, and a threat from Wat Tyler brought on a brief struggle, in which the Mayor of London, William Walworth, struck him with his dagger to the ground. "Kill, kill," shouted the crowd. "They have slain our Captain," but Richard faced the Kentishmen with the same cool courage with which he faced the men of Essex. "What need ye, my masters,"

cried the boy King, as he rode boldly up to the front of the bowmen, "I am your Captain and your King; follow me." The hopes of the peasants centred in the young Sovereign; one aim of their rising had been to free him from the evil counsellors who, it was believed, abused his youth; and at his word they followed him with a touching loyalty and trust till he entered the Tower.

Exhibited at the Royal Academy, 1787, and at the International Exhibition, London, 1862.

✓ 49. THE MURDER OF **RIZZIO**.

Oil Painting by John Opie, R.A.

Canvas, 107 ins. by 144 ins.

Presented by Alderman John Boydell. 1793.

Engraved by Isaac Taylor, Junr.

ART GALLERY.

David Rizzio, a Piedmontese, son of a teacher of music, and himself a musician, attained an extraordinary degree of confidence and favour with Mary, Queen of Scots. By connecting his interests with the Roman Catholics he became the enemy of the banished lords, and a conspiracy was formed against him. Mary had retired to a small cabinet or boudoir, where, after the labours of the day, she gave her little supper parties, and at her table was the Countess of Argyll (her natural sister), with Rizzio and others of her servants. Lord Darnley entered her apartment by a private staircase, and seated himself beside her. Ruthven, George Douglas Ker, of Falconside, and one other appeared after him. At the same time the door leading into the bedroom was burst open, and Morton's followers poured in. Rizzio, aware of his danger, ran towards Mary and cowered trembling behind her, clinging to her dress. Regardless of her efforts to defend him, the assassins rushed upon him, overturning everything in their way. Douglas, seizing Darnley's dagger, drove it into the body of Rizzio, who was then borne alive as far as the stairhead, when he was stabbed through and through, and then dragged head foremost down the staircase, at the foot of which he lay with sixty wounds in him.

Exhibited at the Royal Academy in 1787, and at the International Exhibition, 1862.

- 50. THE MURDER OF KING JAMES** of Scotland by assassins suborned by his uncle the Earl of Athol, 19th February, 1437.

Oil Painting by John Opie, R.A.

Canvas, 68 ins. by 82 ins.

Presented by Alderman John Boydell. 1793.

Engraved by Thomas Ryder.

ART GALLERY.

The King had not even reserved a bodyguard for his person, and was living as if in perfect security in the monastery at Perth, when one of his cupbearers, Walter Straton, went to bring him some wine, but perceiving armed men in the passage, planted there by Robert Stuart, he gave the alarm, but not in time to save the King. Three hundred men had surrounded the monastery, the doors of which had been left unbarred by treachery. Straton was immediately killed, but Catherine Douglas, one of the Queen's Maids of Honour, ran to bolt the outer door, and, finding the bolt gone, heroically thrust her arm into the staple, when the bone was instantly shattered, and the conspirators burst into the room. The King and Queen were at supper. James made all the defence he could against the assassins, and the Queen received two wounds in interposing herself between their daggers and his body, but he was at last borne to the ground, and expired under twenty-eight wounds. He was forty-three years of age.

- 51. APOLLO** washing his locks at the Castalian fountain.

Oil Painting by Gavin Hamilton.

Canvas, 115 ins. by 87 ins.

Presented by Alderman John Boydell. 1793.

NO. 3 COMMITTEE ROOM.

Apollo, son of Zeus (Jupiter) and Leto (Latona), the god of song and music. He is represented in the Iliad delighting the immortal gods with his phorminx. The Homeric bards derived their art of song either from Apollo or the Muses, hence he is placed in close connection with the Muses, and is called Musagetes, as leader of the choir of the Muses. Later, tradition ascribed to Apollo the invention of the flute and lyre,

while it is more commonly related that he received the lyre from Hermes (Mercury).

Exhibited at the International Exhibition, 1862.

52. CONJUGAL AFFECTION, or Industry and Prudence.

Oil Painting by Robert Smirke, R.A.

Canvas, 84 ins. by 106 ins.

Presented by Alderman John Boydell. 1793.

Engraved by Robert Thew.

NO. 4 COMMITTEE ROOM.

Representing the family of a London merchant, whose personal exertions have raised him in the prime of life to Aldermanic importance in the Councils of his fellow Citizens.

53. MINERVA.

Oil Painting by Richard Westall, R.A.

Canvas, 120 ins. by 84 ins.

Presented by Alderman John Boydell. 1793.

GUILDHALL LIBRARY.

54. THE LORD MAYOR proceeding to Westminster on Lord Mayor's Day, 9th November, 1789.

Oil Painting by Richard Paton, the figures by Francis Wheatley, R.A.

Canvas, 61 ins. by 85 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

The procession proceeded from Guildhall to the City barge at Blackfriars, and then by water to Westminster, where they were received by

the High Constable of Westminster, and where the Sheriffs, Aldermen, Recorder, and late Lord Mayor formed themselves on the platform into two lines, through which the Lord Mayor passed from the barge to the Court of Exchequer in Westminster Hall, where he was sworn in, returning in the same manner to Blackfriars, after the ceremony. The Livery Companies of the Sheriffs had their own barges. The practice was discontinued in 1857, on the accession to the Mayoralty of Sir Robert Walter Carden.

55. THE CEREMONY OF ADMINISTERING THE MAYORALTY OATH to Alderman Nathaniel Newnham, in the Guildhall, 1782.

Oil Painting by William Miller.

Canvas, 61 ins. by 85 ins.

Presented by Alderman John Boydell. 1793.

Engraved by Benjamin Smith.

ART GALLERY.

Nathaniel Newnham was elected Alderman of the Ward of Vintry, 1774, and Sheriff of London and Middlesex in the following year. He represented the City of London in Parliament from 1780 to 1784, and served the office of Lord Mayor in 1782.

This ceremony, with very little alteration, is performed at the present time, upon the annual occasion of the election of Lord Mayor.

A key to the portraits in this picture is appended to this catalogue.

(See Nos. 285*b* and 308.)

56. A LIONESS AND CUBS.

Oil Painting by James Northcote, R.A.

Canvas, 67 ins. by 54 ins.

Presented by Alderman John Boydell. 1793.

Engraved by Richard Earlom.

MEMBERS' READING ROOM.

The cubs were born in the Tower of London in the year 1792.

57. A TIGER.*Oil Painting by James Northcote, R.A.*

Canvas, 51 ins. by 67 ins.

Presented by Alderman John Boydell. 1793.

Engraved by John Murphy.

MEMBERS' READING ROOM.

58. JOHN JERVIS, EARL ST. VINCENT, K.C.B.*Oil Painting by Sir William Beechey, R.A.*

Canvas, 56 ins. by 47 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

A gallant and distinguished naval Commander; born, 1734. He went, at the age of fourteen, as Midshipman on board the "Gloucester," fifty guns. He commanded the "Foudroyant" against the French Fleet in 1778, and also a squadron which reduced Martinique, Guadaloupe and St. Lucie, for which services he received the thanks of Parliament and the Freedom of the City in a gold box, together with a sword of honour. In 1797 he defeated a Spanish fleet of twenty-seven ships of the line off Cape St. Vincent. On this occasion he was raised to the peerage, with a pension of £3,000 a year and a gold medal from the King; subsequently for five years he occupied the post of First Lord of the Admiralty. He died in 1823.

59. CHARLES, MARQUIS CORNWALLIS, K.G.*Oil Painting by John Singleton Copley, R.A.*

Canvas, 57 ins. by 45 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

Born, 1738; son of the first Earl Cornwallis; entered the Army as soon as he had completed his University career at Cambridge. He took a conspicuous part in the American War, and distinguished himself at the Battle of Brandzwine and the Siege of Charleston. In 1786, and again in 1805, he was appointed Governor-General of India. In 1798 he was

made Lord Lieutenant of Ireland. He was presented with the Freedom of the City in a gold box on the 4th October, 1792. He died at Glazepore, 5th October, 1805.

A copy of this portrait, made in 1890, by Lancelot Speed, is now at Clare College, Cambridge.

60. ADAM, VISCOUNT DUNCAN OF CAMPERDOWN.

Oil Painting by John Hoppner, R.A.

Canvas, 57 ins. by 45 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

A naval officer of distinguished skill and courage; he was born at Dundee in 1731; obtained a lieutenancy at the age of twenty-four, and four years later was made Commander. He shared in Rodney's victory over the Spaniards in 1779, and, by regular gradation, became, in 1794, Vice-Admiral of the White Squadron. The following year he was appointed Commander of the North Sea Fleet, and, after a harassing service of two years, watching the Dutch in the harbour of the Texel, he was compelled to leave his station by the mutinous disposition of his men. The Dutch fleet immediately put to sea; which was no sooner made known to Duncan's men than they returned to their duty, and he sailed in pursuit of the enemy. He came up with them between Camperdown and Egmont, and defeated them, capturing their Commander (Admiral de Winter) and eight of his ships. He was rewarded with the title of Viscount and a pension of £2,000 a year, and the Freedom of the City and a Sword of Honour were presented to him, 19th October, 1797. He died 4th August, 1804.

61. SAMUEL, VISCOUNT HOOD.

Oil Painting by Lemuel Francis Abbot.

Canvas, 56 ins. by 46 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

A celebrated English Admiral. Born, 1724. At the age of sixteen he entered the Navy as a Midshipman; six years later he was appointed

to a lieutenancy, and at the age of thirty was made Commander. He defended the Isle of St. Christopher against Count de Grasse, and took part in the famous defeat of that officer by Admiral Rodney in 1782. His services were then rewarded with an Irish peerage, and the Freedom of the City of London was presented to him in a gold box. He further distinguished himself in 1793, when he commanded against the French at the taking of Toulon, and afterwards of Corsica, in reward for which he was created an English peer, with the title of Viscount Hood, of Whitley, County Warwick. He died in 1816 at the age of ninety-two.

62. HORATIO, VISCOUNT **NELSON**.

Oil Painting by Sir William Beechey, R.A.

Canvas, 55 ins. by 46 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

Horatio Nelson, the illustrious Naval Commander, was born in Burnham Thorpe, Norfolk, 1758. At the age of twelve he entered the Royal Navy as a Midshipman, and while in his fifteenth year accompanied an Expedition towards the North Pole. He was Lieutenant at the age of nineteen, and Post-Captain at twenty-one, when he took command of the "Hinchinbroke," at the time the settlements in the West Indies were threatened by the French. He took part in the attack of Fort Juan, in the Gulf of Mexico, and otherwise distinguished himself until the beginning of the war with the French Republic, when he became Commander of the "Agamemnon" of sixty-four guns. While on board the "Minerva" frigate he was pursued by the Spanish fleet, and, escaping, conveyed to Earl St. Vincent the intelligence which led to the victory off Cape St. Vincent in 1797. On that occasion he attacked the "Santissima Trinidad," of 136 guns, and, passing to the "San Nicholas," of 80 guns, and the "San Josef," of 112 guns, he obliged both those ships to strike their flags. He was then made Rear-Admiral of the Blue. He was severely wounded in an unsuccessful attack on Santa Cruz, which resulted in the amputation of his right arm. A pension was granted him of £1,000, and he was presented with the Freedom of the City in a gold box. He was then in his fortieth year and had been in more than one hundred engagements. A few months later, on board the "Vanguard," he defeated the French fleet, in the Bay of Aboukir (the Battle of the Nile), destroying or capturing all but two of the enemy's ships. For this he was made Baron Nelson of the Nile, with a pension of £2,000 a year, and received

a Sword of Honour from the Corporation of London. Three years later he was employed in the expedition to Copenhagen, where he destroyed the Danish ships and batteries. On his return he was created a Viscount, and his honours were made hereditary in his family, even in the female line. For nearly two years afterwards he was engaged in the blockade of Toulon, where, in spite of his vigilance, the French fleet got out of port on the 30th March, 1805, and sailed to the West Indies. Nelson pursued them, and they returned to Europe and took shelter at Cadiz, from which port they ventured on the 19th of October, 1805, and, two days later, encountered the English squadron and were completely defeated off Cape Trafalgar. In the engagement Nelson was mortally wounded in the back by a musket ball and shortly afterwards expired. His remains were brought to England, and, after lying in state at Greenwich, were publicly interred in St. Paul's Cathedral, on the 9th January, 1806.

Lord Nelson presented to the Corporation the sword of Mons. Blanquet, Commander of the French fleet at the Battle of the Nile. It was accompanied by the following letter, which, with the sword, is deposited in the Guildhall Library :—

“Vanguard,” Mouth of the Nile,

“My Lord,—

“August 8th, 1798.

“Having the honour of being a Freeman of the City of London, I take the liberty of sending to your Lordship the sword of the commanding French Admiral (Mons. Blanquet), who survived after the battle of the 1st, off the Nile, and request that the City of London will honour me by the acceptance of it as a remembrance that Britannia still Rules the Waves, which that she may for ever do, is the fervent prayer of

“Your Lordship's most obedient Servant,

“Horatio Nelson.

“Right Honble. Lord Mayor of London.”

(See Nos. 81, 84 and 171.)

63. GEORGE ELIOTT, BARON **HEATHFIELD**, K.B.

Oil Painting after Sir Joshua Reynolds, P.R.A.

Canvas, 56 ins. by 44 ins.

Presented by Alderman John Boydell. 1793.

Engraved by Richard Earlom.

ART GALLERY.

Was the youngest son of Sir George Elliott, and was born 1718. He was close upon seventy when this portrait was painted. He had held a

Colonel's commission at Dettingen. Eliott's Light Horse—the most distinguished corps of English cavalry in the Seven Years' War—was of his raising and disciplining. But it was to his services as Governor of Gibraltar during a defence against a four years' siege, crowned by that great achievement, the burning of the floating batteries on the 13th September, 1782, that he owed his popularity. He was raised to the peerage, 1787, and died at Kalkofen, his seat, near Aix-la-Chapelle; 6th July, 1790. Northcote describes him as enlivening his sittings to Sir Joshua with various narratives and droll anecdotes of the Great Frederick and others.

The original of this picture, exhibited at the Royal Academy in 1788, was painted for Mr. Alderman Boydell, and is now in the National Gallery.

64. GEORGE BRYDGES, LORD **RODNEY**.

Oil Painting after Anthony Monnoyer.

Canvas, 57 ins. by 45 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

A gallant and successful naval commander. Born 1717, and educated at Harrow. He entered the Navy at the age of twelve under the last "King's letter of service" ever granted. He was Governor of Newfoundland from 1749 to 1752. He commanded at the bombardment of Havre de Grace and at the defeat of Mangova's fleet off Cape St. Vincent, but his greatest achievement was on the 12th April, 1782, over the French fleet under De Grasse, when he captured five and sunk one of his largest vessels. A barony and a pension of £2,000 were bestowed on him by his country. The Freedom of the City in a gold box was presented to him on the 6th March, 1780. On his decease in 1792 a national monument was voted, and has since been erected in St. Paul's Cathedral. He is said to have been the first who put in practice the system of naval tactics, adopted afterwards by Nelson, of breaking through the centre of the enemy's line.

65. RICHARD, EARL HOWE, K.G.*Oil Painting by G. Kirtland, after James Northcote, R.A.*

Canvas, 56 ins. by 47 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

A celebrated English Admiral. He was the third son of the Viscount Howe; born, 1725; and was educated at Eton. At the age of fourteen he sailed with Anson to the Pacific as a Midshipman, and at the age of twenty obtained the Commandership of the "Baltimore" sloop of war, in which he defeated with much gallantry two French ships laden with supplies for the Pretender. For this he was promoted to the rank of Post-Captain. He subsequently distinguished himself on many occasions against the French. In 1770 he sailed as Commander-in-Chief to the Mediterranean and afterwards to America, where he successfully encountered the French force under d'Estaing. On his return in 1782 he was raised to the Earldom. On the breaking out of the French revolutionary war in 1793, he took command of the English fleet, and, on the 1st June in the following year, obtained a complete victory over the French fleet off Brest. The thanks of both Houses of Parliament were voted to the conquerors. The King and Queen visited the fleet at Spithead on its return, and the King conferred on Earl Howe a valuable sword with a gold chain and a medal struck for the purpose. The Freedom of the City was also presented to him in a gold box. The next year the vacant Garter was conferred upon him. His last public act was successfully quelling the mutiny in 1797 among the seamen at Portsmouth. He was known by sailors as "Black Dick" from his complexion. He died 1799. A national monument is erected to his memory in St. Paul's Cathedral. The original picture going to decay, this copy was made by order of the Corporation.

(See No. 243.)

66. LORD RODNEY breaking the line of the French Fleet off Dominica, 12th April, 1782.*Oil Painting by Robert Dodd, after the small picture by Richard Paton.*

Canvas, 67 ins. by 70 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

The French fleet was under the command of Admiral the Count de

Grasse and its defeat saved Jamaica, and ruined for the time the naval power of France and Spain.

- 67. THE VICTORY OF LORD **RODNEY**** over the French Fleet off Dominica, on the 12th April, 1782.

Oil Painting by Robert Dodd, after the small picture by Richard Paton.

Canvas, 47 ins. by 70 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

- 68. THE DEFENCE OF **GIBRALTAR**** against the combined Fleets of France and Spain, afternoon of 13th September, 1782.

Oil Painting by Richard Paton.

Canvas, 47 ins. by 70 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

The Spaniards had long been anxious to regain the important fortress. They blockaded it for two years. In the bay they had forty-seven ships of the line, and ten battering ships, and an army of 40,000 men on the mainland. On 13th September, 1782, a grand attack was made simultaneously from the land and from the sea, but the garrison of 7,000 men under General Eliott (afterwards Lord Heathfield) carried on an incessant fire of red-hot balls on the enemy's ships and floating batteries, and the assault was successfully withstood. The arrival of Lord Howe a few days afterwards with thirty-four ships of the line had the effect of raising the blockade.

- 69. THE DEFENCE OF **GIBRALTAR**** on the night of September 13th-14th, 1782.

Oil Painting by Richard Paton.

Canvas, 47 ins. by 70 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

The picture shows the continuance during the night of the conflict narrated in Picture No. 68, with the Spanish gunboats in a blaze. The

darkness was dispelled by the flames arising from the burning vessels, and the groans and cries of the Spaniards on board them were beyond description.

70. THE DEFENCE OF GIBRALTAR on 14th September, 1782.

Oil Painting by Richard Paton.

Canvas, 47 ins. by 70 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

The English are shown engaged in taking up the Spanish and French sailors in distress.

71. THE RELIEF OF GIBRALTAR, 11th October, 1782.

Oil Painting by Richard Paton.

Canvas, 47 ins. by 70 ins.

Presented by Alderman John Boydell. 1793.

ART GALLERY.

The arrival of Lord Howe with thirty-four ships of the line found sixty-four Spanish ships still lying before the fortress. Some of these were dispersed by a storm which just then arose, and the remainder declining an engagement, reinforcements were thrown into the town and the siege raised.

72, 73, 74, 75. WISDOM, by Pierre Simon, the Younger;
HAPPINESS, by Thomas Burke; **INNOCENCE** and
PROVIDENCE, by Benjamin Smith.

Proof Engravings from the Frescoes by John Francis Rigaud, R.A., which formerly adorned the Old Council Chamber, but which were allowed to go to decay and were painted over long before the Chamber itself was demolished for the Assessment Offices.

Presented by Alderman John Boydell. 1793.

CITY OF LONDON ASYLUM.

76. THE SHEPHERD'S OFFERING.

*Proof Engraving by George Sigmund Facius and John Gotlieb Facius,
after the Painting by Sir Joshua Reynolds, P.R.A.*

Presented by Alderman John Boydell. 1793.

ACCOUNTANT'S OFFICE.

77. CONJUGAL AFFECTION.

*Proof Engraving by Robert Thew, after the Picture by Sir Joshua
Reynolds, P.R.A., No. 52.*

Presented by Alderman John Boydell. 1793.

ACCOUNTANT'S OFFICE.

78. TWO BOYS in the Clouds, and a companion subject.

Paintings in Distemper by John Francis Rigaud, R.A.

Presented by Alderman John Boydell. 1793.

These formed part of the decoration of the Old Council Chamber, but went to decay long before the demolition of the Chamber in 1908.

79. The Miseries of Civil War. BATTLE between York and Lancaster at Towton, 29th March, 1461.

Oil Painting by Alderman Josiah Boydell.

Canvas, 84 ins. by 102 ins.

Presented by Alderman Josiah Boydell. 1793.

ART GALLERY.

80. THE PAINTED WINDOW at New College, Oxford.*Coloured Print designed by Sir Joshua Reynolds in 1777.*

Size, 84 ins. by 60 ins.

Acquired, presumably by gift, from Richard Clark, Chamberlain of London, who was a member of New College, Oxford. 1793.

CHAMBERLAIN'S OFFICE.

81. HORATIO, VISCOUNT NELSON.*Marble Bust by the Hon. Anne Seymour Conway Damer.*

Presented by the Hon. Mrs. Damer. 1797.

COUNCIL CHAMBER LOBBY.

*(Vide Biographical Note, No. 62, also Nos. 84 and 171.)***82. JOHN BOYDELL**, Lord Mayor, 1790.*Oil Painting by Sir William Beechey, R.A.*

Canvas, 116 ins. by 93 ins.

A commission from the Corporation of London. 1801.

NO. 1 COMMITTEE ROOM.

John Boydell was born 1719, at Dorrington, in Shropshire. At the age of twenty-one he walked up to London and apprenticed himself to Mr. Thoms, and, at the same time, entered the St. Martin's Lane Academy as a student. He worked steadily for six years, and then, purchasing the remaining year of his apprenticeship, he became his own master, and was admitted a member of the Incorporated Society of Artists. He published at that time six small engravings from his own designs, followed in 1759 by a volume of 152 engravings by himself of views in England and Wales. The profits arising from this work enabled him to employ some of the most eminent engravers of the time and to commence a career which lifted the art of the engraver to a high position in this country, and, while he treated the profession with great liberality, he gained a fortune for himself. He employed nearly every English artist of note to paint

subjects from the works of Shakespeare; he built a gallery in Pall Mall to exhibit these works, and then employed engravers to engrave the whole series. Elected Alderman of the Ward of Cheap, 1782; served the office of Sheriff in 1785; and Lord Mayor in 1790, and died in his house in Cheapside, 12th December, 1804. He was buried in the Church of St. Olave, Old Jewry, which is now demolished, and the remains of those interred therein re-interred in Ilford Cemetery.

83. DANIEL PINDER, Deputy.

Oil Painting by John Opie, R.A.

Canvas, 56 ins. by 44 ins.

Subscribed for and presented by several of his colleagues of the Corporation. 1807.

MEMBERS' READING ROOM.

He was a representative of the South Side of the Ward of Farringdon Within for fifty-five years, viz., from 1765 to 1820.

84. Monument to HORATIO, VISCOUNT NELSON.

Marble, by James Smith.

A commission from the Corporation. 1807.

GREAT HALL.

The Pyramid in the background is supposed to be the tomb of the immortal Nelson, decorated with Naval trophies, the fruits of his victories; the female figure in the centre (personating the City of London), in grateful remembrance of the signal services he rendered to this country, perpetuates the memory of his great actions to posterity, and finishes with admiration the record of his last glorious achievement off Trafalgar. Britannia, supported by a lion, symbolical of unshaken courage, is musing over the portrait of the conqueror, and deploring her loss. The recumbent figure in the foreground, representing Neptune, roused by the fame of his heroic actions, participates in Britannia's sorrow and regret for her hero's fate. The naval action in front of the pedestal exhibits the situation of the fleet towards the conclusion of Trafalgar, when the hero was mortally

wounded by a shot from the main-top of the French vessel, the "Redoubtable," with which ship the "Victory" was closely engaged. In the niches, two British seamen, with implements of war and navigation, bear with deep concern the fate of their beloved hero.

The monument bears the following inscription, from the pen of the Right Honourable Richard Brinsley Sheridan :—

"To HORATIO, VISCOUNT AND BARON NELSON,
VICE-ADMIRAL OF THE WHITE,
AND KNIGHT OF THE MOST HONOURABLE
ORDER OF THE BATH.

"A Man amongst the few, who appear at different periods to have been created to promote the grandeur, and add to the security, of Nations :—inciting by their high example their fellow-mortals, through all succeeding times, to pursue the course that leads to the exaltation of our imperfect nature.

"Providence, that implanted in Nelson's breast an ardent passion for deserved renown, as bounteously endowed him with the transcendent talents necessary to the great purposes he was destined to accomplish.

"At an early period of life he entered into the Naval service of his country; and early were the instances which marked the fearless nature and daring enterprise of his character; uniting to the loftiest spirit, and the justest title to self-confidence, a strict and humble obedience to the sovereign rule of discipline and subordination. Rising by due gradation to command, he infused into the bosoms of those he led the valorous ardour and enthusiastic zeal for the service of his King and Country, which animated his own; and while he acquired the love of all by the sweetness and moderation of his temper, he inspired an universal confidence in the never-failing resources of his capacious mind. It will be for History to relate the many great exploits, through which, solicitous of peril and regardless of wounds, he became the glory of his profession; but it belongs to this brief record of his illustrious career to say, that he commanded and conquered at the Battles of the Nile and Copenhagen;—Victories never before equalled; yet afterwards surpassed by his own last achievement the Battle of Trafalgar, fought on the 21st of October in the year 1805.

"On that day, before the conclusion of the action, he fell mortally wounded; but the sources of life and sense failed not, until it was known to him that the destruction of the enemy being completed, the Glory of his Country, and his own, had attained their summit; then laying his hand on his brave heart, with a look of exalted resignation to the will of the Supreme Disposer of the Fate of Man and Nations, he expired.

"The Lord Mayor, Aldermen, and Common Council of the City of London have caused this Monument to be erected; not in the presumptuous hope of sustaining the departed Hero's memory, but to manifest their estimation of the Man, and their admiration of his Deeds. This testimony of their Gratitude, they trust, will remain as long as their own renowned City shall exist. The period to Nelson's Fame can only be the End of Time."

(See Nos. 62, 81 and 171.)

85. Monument to WILLIAM **PITT**.

Marble, by J. G. Bubb.

A commission from the Corporation. 1807.

GREAT HALL.

This great Statesman was the youngest son of William Pitt, Earl of Chatham. Born at Hayes, in Kent, in 1759, and being of delicate health, he was educated, first at home, and afterwards at Pembroke Hall, Cambridge. On coming of age he was returned to Parliament for Appleby, and at once proved himself not only an orator, but a statesman. At the age of twenty-three he became Chancellor of the Exchequer, in Lord Shelburne's administration, but, being displaced for a short period, he was called upon, in 1783, when only twenty-four years of age, to form an administration of his own, and he continued at the head of that administration for a period of seventeen years, viz., till 1801. Three years later he was recalled to power, but his health soon gave way amidst the toils and cares of his arduous life, and he died at Roehampton, January 23rd, 1806. He was buried in Westminster Abbey.

The mossy substance on which the figures in this composition are placed is intended to represent Great Britain and the surrounding waves. On an elevation in the centre William Pitt appears in his robes as Chancellor of the Exchequer. Below him, on an intermediate foreground, two statues characterise his abilities; Apollo, on his right, impersonating Eloquence and Learning; Mercury, on his left, the representative of Commerce, and the patron of Policy. The lower part of the monument is occupied by a figure of Britannia, seated triumphantly on a seahorse; in her left hand is the usual emblem of naval power, while her right grasps a thunderbolt.

The monument bears an inscription written by the Right Honourable George Canning, as follows :—

“ WILLIAM PITT,

“ Son of William Pitt, Earl of Chatham, Inheriting the genius and formed by the precepts of his father, devoted himself from his early years to the service of the State. Called to the chief conduct of the Administration, after the close of a disastrous war, he repaired the exhausted Revenues, revived and invigorated the Commerce and Prosperity of the Country; And he had re-established the Public Credit on deep and sure foundations; when a new War was kindled in Europe, more formidable than any preceding War from the peculiar character of its dangers. To resist the arms of France, which were directed against the independence of every Government and People, To animate other Nations by the example of Great Britain. To check the contagion of opinions which tended to dissolve the frame of civil society, to array the loyal, the sober-minded and the good in defence of the venerable Constitution of the British Monarchy, were the duties which, at that awful crisis, devolved upon the British Minister, and which he discharged with transcendent zeal, intrepidity and perseverance: he upheld the National Honour abroad; he maintained at home the blessings of Order and of true Liberty; and, in the midst of difficulties and perils, he united and consolidated the strength, power and resources of the Empire. For these high purposes he was gifted by Divine Providence with endowments, rare in their separate excellence; wonderful in their combination: judgment; imagination; memory; wit; force and acuteness of reasoning; eloquence, copious and accurate, commanding and persuasive, and suited from its splendour to the dignity of his mind and to the authority of his station; a lofty spirit; a mild and ingenuous temper. Warm and steadfast in friendship, towards enemies he was forbearing and forgiving. His industry was not relaxed by confidence in his great abilities; his indulgence to others was not abated by the consciousness of his own superiority. His ambition was pure from all selfish motives: the love of power and the passion for fame were in him subordinate to views of public utility; dispensing for near twenty years the favours of the Crown, he lived without ostentation; and he died poor.

“ A grateful Nation decreed to him those funeral honours which are reserved for eminent and extraordinary men.

“ This Monument is erected by the Lord Mayor, Aldermen, and Common Council, to record the reverent and affectionate regret with which the City of London cherishes his memory; and to hold out to the

imitation of posterity those principles of public and private virtue, which ensure to nations a solid greatness, and to individuals an imperishable name."

86. THE BATTLE OF **AGINCOURT.**

Oil Painting by Sir Robert Kerr Porter.

Presented by the Artist. 1808.

CRYPT.

The picture was originally 105 ft. long, but is now in three pieces, measuring in feet 24 by 24, 24 by 56, and 24 by 21. It was one of several huge canvases executed by this artist. He was of humble origin, who, having been scene painter at the Lyceum Theatre, took up historical painting. He painted the "Siege of Seringapatam," a canvas 120 ft. long, with 700 life-sized figures in it, which was destroyed by fire. It was said of him: "If he were not a great painter he surely painted great pictures." He was the brother of Jane Porter, the authoress of "The Scottish Chiefs," and "Thaddeus Warsaw."

87. **KING GEORGE III.**

Marble Statue by Sir Francis Chantrey, R.A.

A commission from the Corporation. 1811.

COUNCIL CHAMBER.

On the pedestal is an inscription, written by Samuel Birch, Esq., Alderman of the Ward of Candlewick, who at that time was Lord Mayor:

"GEORGE THE THIRD.

"Born and bred a Briton: endeared to a Brave, free, and loyal people by his public virtues, by his pre-eminent example of private worth in all the relations of domestic life, by his uniform course of unaffected piety, and entire submission to the Will of Heaven. The Wisdom and Firmness of His Character and Councils enabled him so to apply the resources of his empire, so to direct the native energies of his subjects, that he maintained the Dignity of his Crown, preserved inviolate the Constitution in Church and State, and secured the Commerce and Prosperity of his Dominions, during a long period of unexampled difficulty; in which the

deadly contagion of French principles, and the domineering aggressions of French Power, had nearly dissolved the frame and destroyed the independence of every other Government and Nation in Europe.

“The Lord Mayor, Aldermen, and Commons of the City of London have erected this Statue, in Testimony of their undeviating loyalty and grateful attachment of the Best of Kings, in the Fifty-fifth year of his Reign. Birch, Mayor. A.D. 1815.”

(For Biographical Note see No. 38, also No. 243.)

- ✓ **88. THE GUILDHALL** on the occasion of the Banquet given by the Corporation to the Prince Regent, the Czar Nicholas of Russia, and the King of Prussia, 18th June, 1814.

Oil Painting by William Daniell, R.A.

Canvas, 21 ins. by 20 ins.

Purchased by the Corporation. 1814.

ART GALLERY.

This Picture places on record the Great Hall as it appeared before the new roof was constructed in 1864, and exhibits the roof when it was flat, and the custom then prevalent of the red-draped galleries being occupied by ladies. The chandeliers were filled with wax candles, and the flags and banners standing out from the walls aided the mediæval character of the scene. There were, or used to be, nineteen standards and forty-six colours, which were presented to the City by Queen Anne, to commemorate the victory of the Duke of Marlborough over the French and Bavarians at Ramillies, in Flanders. No other representation in colour is known of a scene such as this.

- 89. ARTHUR WELLESLEY, DUKE OF WELLINGTON, K.G.**

Marble Bust by Peter Turnerelli.

Purchased by the Corporation. 1814.

COUNCIL CHAMBER LOBBY.

The illustrious military Commander was born in 1769, and entered the Army in his eighteenth year. He took part in the campaign in the Nether-

lands in 1794, and, two years later, at the age of twenty-six, was appointed Colonel, when he proceeded with his regiment to India, and was engaged in 1799 against Tippoo Sahib at Seringapatam. He commanded successfully on various other important occasions in India, and returned to England in 1805, when he became Member of Parliament for Rye. Two years later he was appointed Secretary for Ireland, but very shortly after resigned the position and accompanied the expedition which captured the Danish Fleet at Copenhagen, and successfully commanded a part of the land forces, for which he received the thanks of Parliament. In 1808 he was made Lieutenant-General, and put in command of the forces for the Peninsular War, which he successfully conducted. For his victorious career he was raised to the peerage as Baron of Wellesley and Viscount Wellington of Talavera and of Somerset, and awarded a pension of £2,000 per annum for two generations. A Sword of Honour was also presented to him by the Corporation. In 1812 he commanded at the capture of Badajoz and at the Battles of Salamanca and Vittoria. For this he was raised to a marquissate with the sum of £100,000 to purchase an estate. In 1814 he was made Duke. The Freedom of the City was presented to him on the 9th of July of that year. In 1815 he gained the victory of Waterloo. The estate of Strathfieldsaye, of the value of £263,000, was then given to him by the English Government, and £60,000 as his share of the Waterloo prize-money. From 1815 until his death in 1852 he devoted himself to politics. He was accorded a public funeral in St. Paul's Cathedral.

(See Nos. 154, 172, and 303)

90. QUEEN CAROLINE.

Oil Painting by James Lonsdale.

Canvas, 56 ins. by 44 ins.

Presented by H.M. Queen Caroline. 1820.

ART GALLERY.

Amelia Elizabeth Caroline, Queen Consort of George IV, was the daughter of the Duke of Brunswick-Wilfeubuttel and Augusta, sister of George III, and was born 1768. She married, in 1795, her cousin George, Prince of Wales. The union was an unhappy one, and a separation took place the following year. Charges were laid against her by her husband, and a Bill was brought in for the dissolution of the marriage, but on account of the splendid defence of Brougham in the House of Lords, the

Ministry were obliged to abandon it. She died at Brandenburg House, Hammersmith, in 1821, a few days after her husband's coronation as George IV, and was buried at Brunswick.

91. PRINCESS CHARLOTTE, only child of the Prince of Wales, afterwards George IV.

Oil Painting by James Lonsdale.

Canvas, 56 ins. by 43 ins.

Presented by Queen Caroline. 1820.

ART GALLERY.

The Princess Charlotte was the only child of the Prince of Wales (afterwards King George IV) and of Caroline of Brunswick, and was born 1796. She first appeared publicly at Court at the age of nineteen, and an union was proposed for her with Prince William of Orange, but her choice fell on Prince Leopold, third brother of the reigning Duke of Saxe-Coburg-Saalfeld, and she was married to him on 2nd May, 1816. In November of the following year her death in child-bed plunged the nation into mourning. It was said that never had any public event been the cause of more genuine and general grief. She was buried at Windsor.

92. GRANVILLE SHARP.

Marble Bust by Sir Francis Chantrey, R.A.

Purchased by the Corporation. 1824.

COUNCIL CHAMBER CORRIDOR.

He was the son of Dr. Thomas Sharp, Archdeacon of Northumberland, and was born in 1734. At an early age he became the opponent of negro slavery. In May, 1772, the Bench of Judges declared that as soon as a slave sets foot on English territory he becomes free. He was appointed Chairman, in 1787, of the Society for the Abolition of Negro Slavery. He was the author of many works upon the English Constitution, Slavery, and Biblical Criticism.

The Bust was acquired by the Corporation to commemorate the efforts he made to procure the abolition of the slave trade. On the back of the

Bust is the inscription: "To whom England owes the glorious verdict of her highest Court of Law, that the slave who sets his foot on British ground, becomes at that instant free." He died 1813.

93. RICHARD CLARK, Lord Mayor, 1784.

Oil Painting by Sir Thomas Lawrence, P.R.A.

Canvas, 56 ins. by 44 ins.

A commission from the Corporation as a mark of respect for his personal character and the services rendered by him to the City. 1825.

ART GALLERY.

He was a solicitor by profession; elected Alderman of the Ward of Broad Street, 1776; and Sheriff of London and Middlesex, 1777. He served the office of Lord Mayor, 1784-85; became President of Christ's Hospital in 1785, and Chamberlain of London, 1798. His speeches on the occasions of public presentations of the Freedom of the City are recorded in the volume published by Mr. Chamberlain Scott, entitled the "Roll of Fame," and are remarkable for their classic elegance and allusions. He died in 1831.

(See Nos. 95 and 620.)

94. WILLIAM SHAKESPEARE. Born 1564; died 1616.

Marble Statuette. Sculptor unknown.

Presented by Alderman Matthias P. Lucas. 1826.

GUILDHALL MUSEUM.

William Shakespeare was born at Stratford-on-Avon in April, 1564. In 1582 he married Anne Hathaway, and eleven years later his first work, "Venus and Adonis," appeared. Afterwards followed the long series of plays for which he is so famous. He also appeared on the stage as an actor, the now defunct "Globe Theatre" having been famous as the place which witnessed his performances. The latter part of his life was spent in ease and retirement, and he died in 1616.

(See No. 326.)

95. RICHARD CLARK, Lord Mayor, 1784.*Marble Bust by Robert William Sievier.*

Presented by the Officers of the Corporation. 1829.

CHAMBERLAIN'S OFFICE.

The Bust bears the inscription :—

“This Bust of Richard Clark, Esquire, Chamberlain of London, was executed at the expense of the Officers of the Corporation, in testimony of their personal esteem and respect for his private, and of the high sense entertained by them of his public character.”

(See Nos. 93 and 620.)

96. SIR ROBERT CLAYTON, Lord Mayor, 1679.*Oil Painting by John Riley.*

Canvas, 48 ins. by 39 ins.

Painted for the Governors of the London Workhouse and removed to the Guildhall on the breaking up of that establishment. 1829.

ART GALLERY.

Sir Robert Clayton was a native of Bulwick, in the County of Northampton; elected Alderman of Cordwainer Ward, 1670; removed to Cheap Ward, 1676; Sheriff of London and Middlesex, 1671; Member of Parliament for the City of London, 1678; and for Bletchingley, 1690, 1698, and 1702; elected Lord Mayor of London, 1679; first President of the London Workhouse, 1680; besides being the projector of the Mathematical School of Christ's Hospital, the South Front of which he rebuilt in 1682; elected President of St. Thomas's Hospital, 1691; to which institution he left considerable property by his will, dated 14th December, 1706; died, July, 1707.

The frame, carved in oak, is a design of civic emblems entwined with fruit and flowers, and is the work of the celebrated Grinling Gibbons. Sir Robert's shield of arms is represented, also Sir Robert's impaled with his wife's, and the City arms. The badge worn by the children of the London Workhouse (a naked boy and a sheep), and a device from the seal of the Workhouse (a hive and bees with several ears of wheat) are also represented.

97. ROBERT WAITHMAN, Lord Mayor, 1823.*Oil Painting by George Patten, A.R.A.*

Canvas, 34 ins. by 28 ins.

Presented by the Family of Alderman Waithman. 1833.

NO. 1 COMMITTEE ROOM.

Robert Waithman, elected a member of the Common Council for the South Side of the Ward of Farringdon Without, 1796; Alderman, 1818; Sheriff of London and Middlesex, 1820; Lord Mayor, 1823; Member of Parliament for the City of London, 1827; died in 1833. An obelisk was erected to his memory in Farringdon Street, 1839.

98. KING WILLIAM IV.*Marble Bust by John Francis.*

1833.

MANSION HOUSE.

William Henry, third son of George III and of Charlotte of Mecklenburg-Strelitz, born 21st August, 1765; at the age of fourteen years he was entered as Midshipman on board the "Prince George," of ninety-eight guns; appointed Lieutenant in 1785; created Duke of Clarence, 1789; and Admiral of the Fleet, 1811; married Adelaide, daughter of the Duke of Saxe-Meiningen, 11th July, 1818; ascended the throne, 26th June, 1830; died 20th June, 1837.

99. H.R.H. EDWARD AUGUSTUS, DUKE OF KENT, K.G.*Marble Bust by John Francis.*

1833.

MANSION HOUSE.

Edward Augustus, Duke of Kent and Strathern, K.G., father of Queen Victoria, was the fourth son of George III, and was born 2nd November, 1767; created Duke of Kent and Strathern, 23rd April, 1799; served with distinction in the Army, in Canada and the West Indies, and attained

the rank of Field-Marshal; presented with the Freedom of the City of London in a gold box, 1816; married, 1818, Victoria Maria Louisa, daughter of H.S.H. Francis Frederick Anthony, Duke of Saxe-Coburg-Saalfeld, and widow of the Prince of Leiningen; died, 23rd January, 1820.

100. H.M. QUEEN VICTORIA.

Marble Bust by John Francis.

1837.

MANSION HOUSE.

(See Nos. 102, 155, 258, 302, 342, 516, 608, 632 and 851.)

101. HENRY WOODTHORPE. Town Clerk, 1801-1825.

Oil Painting. Artist unknown.

Canvas, 29 ins. by 25 ins.

Presented by his son, Henry Woodthorpe, LL.D., Town Clerk, 1837.
1837.

NO. 1 COMMITTEE ROOM.

102. H.M. QUEEN VICTORIA seated on the Throne in the House of Lords.

Oil Painting by Sir George Hayter.

Canvas, 106 ins. by 87 ins.

Presented by H.M. Queen Victoria. 1839.

ART GALLERY.

Alexandrina Victoria, late Queen of the United Kingdom of Great Britain and Ireland, and Empress of India, was born at Kensington Palace, 24th May, 1819, and ascended the throne in the nineteenth year of her age. She was married at the age of twenty to her cousin, His Royal Highness Prince Albert of Saxe-Coburg and Gotha, by whom Her Majesty was left a widow in 1861. She died 19th January, 1901, having reigned for a longer period than any British Sovereign, viz., for nearly sixty-four years.

Her Majesty honoured the Corporation on two occasions with her presence, viz., on the 9th November, 1837, upon her accession to the throne, and on the 9th July, 1851, upon the occasion of an entertainment to the distinguished Foreigners visiting the Great Exhibition of the Works of Industry of all Nations.

This portrait was painted when Her Majesty was in her twentieth year, and was presented by her to the Corporation in 1839.

(See Nos. 100, 155, 258, 302, 342, 516, 608, 632 and 851.)

103. (Now numbered 37a.)

104. THOMAS CLARKSON.

Marble Bust by W. Behnes.

A commission from the Corporation. 1839.

A record of their sense of his humane exertions in the cause of the abolition of slavery.

COUNCIL CHAMBER CORRIDOR.

This famous philanthropist and one of the earliest promoters of the abolition of the slave trade, was born at Wisbech, Cambridgeshire, 1760; educated at St. Paul's School and St. John's College, Cambridge, where, in June, 1786, he gained a prize for an Essay: "Is it right to make slaves of others against their will?" He subsequently became an enthusiast in the cause of the abolition of slavery, and made his last speech at a meeting of the Anti-Slavery Convention held at Exeter Hall in 1840; he died, 1846.

105. H.R.H. ALBERT, PRINCE CONSORT,
of England, K.G.

Marble Bust by John Francis.

1840.

MANSION HOUSE.

(See Nos. 174 and 839.)

106. WARREN STORMES HALE, Lord Mayor, 1864.*Oil Painting by J. W. Allen.*

Canvas, 29 ins. by 25 ins.

Presented by the Artist. 1841.

CITY OF LONDON SCHOOL.

Born in 1791; elected a member of the Court of Common Council for the Ward of Coleman Street, 1825; having originated the City of London School, he was appointed Chairman of the Committee in 1834; he also took great interest in the establishment of the Freeman's Orphan School; upon the death of Mr. Alderman Hunter, 1856, he was chosen Alderman; elected Sheriff, 1858; Lord Mayor, 1864. To commemorate his mayoralty and the great interest he had always taken in the prosperity of the City of London School, a fund was raised by many of the old pupils and other friends, and the "Warren Stormes Hale Scholarship" was established 1865.

(See Nos. 157 and 180.)

107. SIR WILLIAM DOLBEN.*Oil Painting. Artist unknown.*

Canvas, oval, 30 ins. by 25 ins.

Presented by Sir William Heygate, Bart., Chamberlain of London. 1843.

ART GALLERY.

Son of Dr. William Dolben, rector of Stanwick, in Northumberland; admitted a Student of the Inner Temple, 1648; called to the Bar, 1653; received the honorary degree of M.A., at Oxford, 1665; elected a Bencher of the Inner Temple, 1672; and Autumn Reader, 1677. Appointed Recorder of the City of London, on the recommendation of King Charles II, 1676, and knighted; appointed King's Serjeant, 1677. In this character he opened the trial of the Earl of Pembroke for the murder of Nathaniel Cony, before the House of Lords, when the earl was found guilty of manslaughter. Resigned that office, 1678, on being made Judge of the King's Bench, but being suspected of not being favourable to the Crown in its attempt against the Charters of the City of London, he was superseded, 1683, but six years later he was replaced by William III.

The Corporation of London presented him with a piece of plate, value £50, upon his elevation to the Bench. He died suddenly, 1694, and was buried in the Temple Church.

108. SIR ROBERT KITE, Lord Mayor, 1766.

Oil Painting. Artist unknown.

Canvas, 56 ins. by 47 ins.

Presented by Major-General Sir James Cockburn. 1843.

ART GALLERY.

Elected Alderman of the Ward of Lime Street, 1756; Sheriff of London and Middlesex, 1760; Lord Mayor, 1766; died in 1772. It was during his year of office that His Royal Highness the Duke of Cumberland and the Right Hon. Charles Townshend, M.P., were presented with the Freedom of the City of London in gold boxes.

109. SIR WILLIAM STAINES, Lord Mayor, 1800.

Oil Painting. Artist unknown.

Canvas, 50 ins. by 40 ins.

Presented by Mrs. Maria Weybridge. 1843.

NO. 2 COMMITTEE ROOM.

Elected Alderman of the Ward of Cripplegate, 1793; Sheriff of London and Middlesex, 1796; Lord Mayor, 1800; died, 1807.

He holds in his hand a letter to the following effect:—

“Downing Street, October 1st, 1801. Night.

“My Lord,—

“I have the great satisfaction of informing you the preliminaries of Peace between Great Britain and France have been signed this evening by myself on the part of His Majesty, and by Mr. Otto on the part of the French Government. I request your Lordship will have the goodness to make the same known.

“Yours truly,

“HAWKESBURY.”

“The Right Hon. the Lord Mayor.”

110. SIR MATTHEW WOOD, BART. Lord Mayor, 1815.*Oil Painting. Artist unknown.*

Canvas, 30 ins. by 25 ins.

Presented by Mrs. Maria Weybridge. 1843.

NO. 1 COMMITTEE ROOM.

Born, 1765, at Tiverton; elected member of the Common Council for the Ward of Cripplegate Without, 1802; Alderman, 1807; Sheriff of London and Middlesex, 1809; Lord Mayor, 1815; elected a second time to that office, 1816; Member of Parliament for the City of London, 1817; upon the decease of George III in 1820, Queen Caroline applied to him for advice, and he, being fully persuaded of her innocence, took up Her Majesty's cause; he acted as a trustee in the management of the affairs of the Duke of Kent, and was honoured with the dignity of a Baronet by Her Majesty Queen Victoria, 1837; died, 1843.

The "Maria Wood" barge, used for many years by sections of the Corporation for the summer excursions which have now been long discontinued, was named after the wife of Sir Matthew Wood; and the shallop, named "Pinder," after Mr. Daniel Pinder (see No. 83).

It was during Sir Matthew's year of office that Their Royal Highnesses the Dukes of Kent,* Sussex and Gloucester were presented with Addresses of Welcome, each in a box of British Heart of Oak; and that Admiral Lord Viscount Exmouth, G.C.B., and Rear-Admiral Sir David Milne, K.C.B., received the Freedom of the City of London, each with a Sword of Honour. Prince Leopold, afterwards King of the Belgians, was also presented with the Freedom in a box of British Heart of Oak.

* See No. 99.

111. SIR JAMES SHAW, BART., Lord Mayor, 1805.*Oil Painting by Mrs. Charles Pearson.*

Canvas, 107 ins. by 70 ins.

Presented by Sir James Shaw. 1843.

COUNCIL CHAMBER LOBBY.

Born, 1764, at Kilmarnock, in the County of Ayr; elected Alderman of the Ward of Portsoken, 1798; Sheriff of London and Middlesex, 1803; Lord Mayor, 1805; during his mayoralty he received several marks of personal regard from His Majesty George III, seven of whose sons dined together at a banquet given by him at the Mansion House; he was elected Member of Parliament for the City of London, 1806; created a Baronet, 1809; the remainder of the title conferred upon his nephew, 1814; elected

Chamberlain, 1831; died, 1843. A statue was erected to his memory in the town of Kilmarnock, 1852. It was during his mayoralty that Captain Thomas Masterman Hardy, Vice-Admiral Sir John Thomas Duckworth, Bart., G.C.B., Rear-Admiral the Hon. Alexander Cochrane, Rear-Admiral Sir Thomas Lewis, Bart., Major-General Beresford, Commodore Sir Home Riggs Popham, K.B., Major-General Sir John K. B. Stewart, K.C.B., and Lieutenant-General Sir David Baird, K.C.B., received the Freedom of the City of London and were presented each with a Sword of Honour.

112. THOMAS, FIRST BARON **DENMAN**.

Oil Painting by Mrs. Charles Pearson.

Canvas, 106 ins. by 70 ins.

Presented by the Artist. 1844.

COUNCIL CHAMBER LOBBY.

Born, 1779. He was the only son of Dr. Thomas Denman, an eminent physician. After passing three years with Mrs. Barbauld, at Palgrave School, he proceeded to Eton at the age of seven; he was at St. John's College from 1796 to 1800, and took his degree of B.A. in the latter year, and that of M.A. in 1803. He was called to the Bar, 1806; entered Parliament for Wareham in Dorsetshire, 1818; was appointed Solicitor-General to Queen Caroline, whom he defended at her trial, 1820; the Freedom of the City presented to him, 1821; Common Serjeant, 1822 to 1830; appointed Attorney-General by William IV, 1830; Lord Chief Justice of the King's Bench, 1832; created Baron Denman of Dovedale in Derbyshire, 1834; retired from the Bench, 1850; and died at Stoke Albany, near Rockingham, 1854.

113. JOHN **CARPENTER**, founder of the City of London School, and Town Clerk.

Marble Statue by S. Nixon.

Erected at the cost of the Corporation on the 402nd anniversary of his death. 1844.

CITY OF LONDON SCHOOL.

On the pedestal of the Statue is the following inscription:—

“To the memory of

JOHN CARPENTER, an eminent citizen of London, and member of the Company of Mercers, who lived during the reigns of Henry V and

Henry VI, and who bequeathed to the Corporation of this City certain lands and tenements for the purpose of maintaining and educating four boys and sending them to the Universities; from which bequest resulted the foundation and endowment of The City of London School, under the authority of an Act of Parliament, A.D. M.DCCC.XXXIV. He was distinguished by his general attainments and learning; his knowledge of the laws, customs and privileges of this City; his integrity of character and universal benevolence. From his earliest youth he was devoted to the service of his fellow-citizens, and throughout the course of his life proved himself a ready defender of their rights and a zealous promoter of their interests. He was elected Common Clerk or Town Clerk of London, A.D. M.CCCC.XVII, and held that office for twenty-one years, during which period he compiled the valuable Treatise still extant under the title of '*Liber Albus*.' He likewise represented the City in Parliament, A.D. M.CCCC.XXXVI and M.CCCC.XXXIX. As one of the Executors of Sir Richard Whittington, he conferred essential benefits on the City by promoting various public works, especially the erection of Conduits, the rebuilding of Newgate, the enlargement of the Hospital of Saint Bartholomew, the completion of the Guildhall, and the formation of a Library attached thereto, to which he subsequently bequeathed sundry rare books for the benefit of students resorting to the same. In token of his eminent services, he was honoured both by his Sovereign and fellow-citizens with peculiar immunities and privileges. He left munificent bequests to the Charterhouse, and the Fraternity of Sixty Priests in London, of which brotherhoods he was a member, as well as to many other religious establishments and persons; also to the hospitals of Saint Mary within Cripplegate, Saint Mary without Bishopsgate, Saint Bartholomew in Smithfield, Saint Katherine near the Tower, and Saint Thomas in Southwark; to the houses for poor Lepers at Holborn, Locks, and Hackney, and for poor Madmen at Bethlem; and to the poor prisoners in Newgate, Ludgate, the Fleet, Marshalsea, and King's Bench, and the Prison of Convicts at Westminster. He died on the XIIth of May, M.CCCC.XLII; and was buried before the Chancel of the Church of Saint Peter, Cornhill, of which parish he was an inhabitant and a liberal benefactor. Thus his comprehensive charity embraced all the necessities of his fellow men; and the general conduct of his life exhibited the character of one who (in the words of Holy Writ) desired 'To do justly, love mercy, and walk humbly with his God.'"

114. H. B. H. BEAUFOY, F.R.S.*Marble Bust by W. Calder Marshall, R.A.*

A commission from the City of London School Committee. 1844.

CITY OF LONDON SCHOOL.

(See Nos. 121 and 124.)

114a. PROCESSION of the Society of Brass Founders and Braziers.*Drawing by George Scharf.*

Paper, 12½ ins. by 53 ins.

Presented by George Smith, Esq., F.S.A. 1844.

LIBRARY.

114b. DUPLICATE OF THE ILLUMINATED ADDRESS from the Corporation of London to H.M. Louis

Philippe, King of the French, on the 19th October, 1844.

By Walter Paton.

1844.

LIBRARY.

115. JOHN STOW. A Bust from his Monument in St. Mary Axe.*Plaster Cast by S. Nixon.*

Presented by Thomas Brewer, Esq., Secretary of the City of London School. 1846.

CITY OF LONDON SCHOOL.

116. SAMUEL FAVELL.*Plaster Cast.*

Presented by Samuel Beddome, Esq. 1846.

CITY OF LONDON SCHOOL.

He assisted to promote the establishment of the Sunday School Society in 1785. Elected a member of the Common Council for the Ward of Aldgate

in 1810; Governor of the Mill Hill Grammar School, and of the London University in 1825; he retired from the Common Council in 1829; presented by the members and officers of the Corporation with a piece of plate in testimony of respect and esteem for the ability and integrity which uniformly distinguished his conduct upon all occasions, 26th April, 1830; died, 20th June, 1830.

117. JOHN CARPENTER.

Plaster Statuette.

1846.

CITY OF LONDON SCHOOL.

(See No. 113.)

118. THE LORD MAYOR (SIR WILLIAM MAGNAY) and a Deputation from the Common Council, presenting an Address of Congratulation to H.M. Louis Philippe, King of the French, at Windsor Castle, 19th October, 1844.*

Oil Painting by M. Jean Alaux.

Canvas, 150 ins. by 204 ins.

Presented by King Louis Philippe. 1847.

COUNCIL CHAMBER LOBBY.

Louis Philippe, the eldest son of Philippe Egalité and Louise Marie Adelaide de Bourbon, was born 1773, and died at Claremont, 1850.

*NOTE.—A duplicate of the Illuminated Address is in the Guildhall Library, and is regarded as one of the finest specimens of the penmanship of Walter Paton. (No. 114b.)

The Address was as follows:—

“May it please your Majesty,—

“We, the Lord Mayor, Aldermen and Commons of the City of London, in Common Council assembled, approach your Majesty to offer our sincere congratulations on your Majesty’s auspicious visit to our beloved and gracious Sovereign, Queen Victoria.

“Deeply interested in every event which is calculated to influence the welfare of Europe and of mankind, we hail with peculiar satisfaction

your Majesty's presence in this country, as a sure and certain indication of the mutual goodwill, and the reciprocal sentiments of respect and confidence, that subsist between two mighty nations, capable, by their happy union and combined efforts, under Divine Providence, of preserving the blessings of peace to the nations of the earth.

"We desire to convey to your Majesty these sentiments towards the free, gallant, and enlightened nation over whom you reign; and we fervently trust that your Majesty's valuable life may long be spared to your people, to continue to promote their best interests, and, with them, to advance the general happiness of mankind.

"Sire! you visit a scene where the highest domestic enjoyment is found to be associated with the highest functions of Sovereignty,—to return after a brief space into the bosom of an illustrious and united family,—to dispense the blessings of paternal government, and to communicate and experience the inestimable endearments of social life.

"Signed by Order of the Court,

"HENRY ALWORTH MEREWETHER."

To which His Majesty replied,—

"My Lord Mayor, Aldermen, and Commons of the City of London,—

"I receive with heartfelt satisfaction the Address of Congratulation which you have just presented to me, by the gracious authorisation of your beloved Sovereign.

"In coming to offer to the Queen of these realms a proof of the sincere and unalterable friendship I bear to Her Majesty, I am happy to find that the City of London—that illustrious City, who holds so prominent a place in the world, and who represents interests of such magnitude—are coming to this Royal Residence, to manifest to me sentiments so perfectly congenial to my own feelings, and to the sense I entertain of my duties towards my country, towards Europe, and towards mankind.

"I am convinced, as you are, that peace and friendly relations between France and England, are, for two nations made to esteem and honour each other, a source of innumerable and equal advantages. The preservation of that good understanding is, at the same time, a pledge of peace to the world at large, and secures the tranquil and regular progress of civilisation for the benefit of all nations. I consider my co-operation in this holy work, under the protection of Divine Providence, as the mission and the honour of my reign. Such has been the aim and object of all my efforts, and I trust that the Almighty will crown them with success.

"I thank you in the name of France, and in my own, for this manifestation of your sentiments. They will be fully appreciated in my country, coupled, as they are, with the many tokens of friendship which I have received from your Gracious Sovereign.

"I thank you, most cordially, for your kind feeling towards myself and my family. The impression produced upon me, by the presentation of your Address, will never be effaced from my heart."

Among those present are the Duc de Montpensier, M. Guizot, the Hon. C. E. Law, M.P. (Recorder), Alderman Thomas Challis, Thomas Sidney, Thomas Farncomb and John Humphery, M.P., Anthony Brown (Chamberlain), H. A. Merewether (Town Clerk), and Edward Tyrrell (Remembrancer).

- 119. FRANCIS HOBLER** presenting to Warren Stormes Hale, the Chairman of the City of London School Committee, the Deeds of Trust for Two Scholarships of £50 per annum each, founded by H. B. H. Beaufoy, for the benefit of pupils proceeding to the University of Cambridge.

Oil Painting by Eden Upton Eddis.

Others present are the Rev. Dr. Mortimer, Head Master of the School, and Thomas Brewer, the Secretary.

Francis Hobler was a well-known solicitor in Bucklersbury, son of a Mr. Hobler who for many years was chief clerk at the Mansion House Justice Room. The gift which Mr. Francis Hobler made to the School in 1843, of a pair of dies for a medal in honour of Captain Mark Beaufoy, led to a series of munificent benefactions to the School by his son, Henry B. H. Beaufoy.

Canvas, 101 ins. by 126 ins.

Presented by H. B. H. Beaufoy. 1847.

CITY OF LONDON SCHOOL.

- 120. RICHARD LAMBERT JONES.**

Marble Bust by W. Behnes.

Purchased with part of the proceeds of a public subscription to record his services as Chairman of the Committee for the rebuilding of

London Bridge and the Royal Exchange, the remainder being applied to the foundation of a scholarship at the City of London School of the annual value of £21 16s. 4d., since increased to £49 8s. 9d. by a legacy. 1847.

COUNCIL CHAMBER CORRIDOR.

A prominent member of the Corporation of London, born 1783. He represented the Ward of Cripplegate Without in 1819. He introduced in the Court of Common Council the measure by which in 1824 the Guildhall Library was established, and was the first Chairman of the Library Committee. He occupied that chair for nineteen years. He also took a very active part in the building of the present London Bridge and its approaches. He retired from the Corporation in 1851, and died in 1863 at the age of eighty.

(See No. 173.)

121. H. B. H. BEAUFOY, F.R.S.

Oil Painting by Henry William Pickersgill, R.A.

Canvas, 56 ins. by 44 ins.

A commission from the Corporation. 1848.

His benefactions to the City School by scholarships and gifts amounted to £9,000.

CITY OF LONDON SCHOOL.

(See Nos. 114 and 124.)

122. THOMAS SMITH, Lord Mayor, 1809.

Oil Painting. Artist unknown.

Canvas, 93 ins. by 68 ins.

Presented by his son, James Smith, Esq. 1849.

CRYPT.

Elected Alderman of Farringdon Within, 1802; Sheriff, 1805; Lord Mayor, 1809.

123. BISHOP ROBERT SANDERSON.*Oil Painting. Artist unknown.*

Canvas, 26 ins. by 40 ins.

Presented by Miss Beata Elizabeth Macaulay. 1850.

LIBRARY.

The most eminent casuist of the English Church; born at Rotherham, in Yorkshire, 1587; educated at Lincoln College, Oxford, and became Rector successively of Wybberton, and of Boothby Pagnel, both in Lincolnshire, and in 1629 Prebendary of Lincoln; appointed by Charles I Professor of Divinity at Oxford. He attended the King in his captivity, and, on the Restoration, was elevated to the See of Lincoln. His works have been frequently reprinted, the most important being Sermons, "Cases of Conscience," "De juramenti obligatione," and "De obligatione conscientiae."

124. HENRY BENJAMIN H. BEAUFOY, F.R.S.*Marble Bust by W. Calder Marshall, R.A.*

A commission from the Corporation. 1850.

COUNCIL CHAMBER CORRIDOR.

Executed in grateful acknowledgment of his munificent gifts to the City of London School.

Born, 1786; he carried on an extensive business at South Lambeth as a manufacturer of vinegar and British wines. He was the author, in 1809, of "Considerations on the Nature and Use of Rifled Barrels" (describing himself at that time as a corporal of riflemen); besides being a contributor to Dr. Kippis's "Biographia Britannica," he edited his father's "Nautical and Hydraulic Experiments, with numerous Scientific Miscellanies," of which Vol. I was printed at his private press at South Lambeth in 1834. The presentation by Mr. Francis Hobler to the City of London School, in 1843, of a pair of dies for a medal, commemorating the scientific attainments of Colonel Mark Beaufoy, to be annually given as a prize for proficiency in mathematical knowledge, proved so gratifying to Mr. Beaufoy, that in 1844 he vested by deed in certain trustees the sum of £1,715 in Three per cent. Consolidated Bank Annuities for the establishment at the school of a scholarship of £50 a year for the special encouragement of mathematics. His interest in the school thus begun, continued to the end of his life, and manifested itself by the establishment, at different

periods, of three other scholarships of the same value, and by many other valuable gifts and endowments; his benefactions to the school amounting in the whole to nearly £9,000. In grateful acknowledgment of such munificence, the Corporation had his portrait painted, to be placed in the school, and a marble bust executed, to be placed in the Common Council Chamber at Guildhall. In 1850, he erected and endowed large schools in the Parish of Lambeth, for the indigent poor, in memory of his wife, who died in 1847, and in 1850 he presented to the Guildhall Library his collection of London Traders', Tavern and Coffee-House Tokens, current in the seventeenth century. His death occurred in 1851. He left his valuable library and collection of works of art, etc., to be ultimately appropriated to the use of the public, under the directions of his brother, George Beaufoy, Esq., R.N.

(And see Nos. 114 and 121.)

At the close of the International Exhibition of 1851, the Corporation of London, with a view of encouraging the growth of Art in this Country, voted the sum of £10,000 to be expended in Statuary for the Egyptian Hall at the Mansion House, and the Statues distinguished by an asterisk were ordered.

Ten premiums of fifteen guineas each were paid for designs for Statues.

125. * **ALASTOR.**

Marble Statue by Joseph Durham, A.R.A.

A commission from the Corporation. 1851.

MANSION HOUSE.

126. * **ALEXANDER THE GREAT.**

Marble Statue by James Sherwood Westmacott.

A commission from the Corporation. 1851.

MANSION HOUSE.

“The Princes applaud with a furious Joy,
And the King seized a flambeau with zeal to destroy.”

—DRYDEN'S *Alexander's Feast*.

127. * ALFRED THE GREAT in the Neatherd's cottage.*Marble Statue by Edward Bowring Stephens.*

Exhibited at the Royal Academy, 1863.

A commission from the Corporation. 1851.

MANSION HOUSE.

"Every circumstance is interesting which attends so much virtue
and dignity reduced to such distress."

128. * BRITOMARTIS.*Marble Statue by S. W. Wyon.*

A commission from the Corporation. 1851.

MANSION HOUSE.

129. * THE ELDER BROTHER OF COMUS startled
by the calls of the attendant Spirit in the Wood.*Marble Statue by John Graham Lough.*

A commission from the Corporation. 1851.

MANSION HOUSE.

Eld. Br.: "List, list; I hear
Some far-off halloo break the silent air.

Sec. Br.: Methought so too; what should it be?

For certain
Either some one like us night-founder'd here,
Or else some neighbour woodman, or, at worst,
Some roving robber calling to his fellows.

Eld. Br.: I'll halloo;
If he be friendly, he comes well; if not,
Defence is a good cause, and Heaven be for us."

—MILTON.

130. PLASTER STATUETTE of ditto.

MANSION HOUSE.

131. * EGERIA.*Marble Statue by J. H. Foley, R.A.*

A commission from the Corporation. 1851.

MANSION HOUSE.

“Egeria! thy all-heavenly bosom beating
For the far footsteps of thy mortal lover.”

—BYRON'S *Childe Harold's Pilgrimage*.

132. PLASTER STATUETTE of ditto.

MANSION HOUSE.

133. * CARACTACUS.*Marble Statue by J. H. Foley, R.A.*

A commission from the Corporation. 1851.

MANSION HOUSE.

134. PLASTER STATUETTE of ditto.

MANSION HOUSE.

135. * GENIUS.*Marble Statue by Edward H. Baily, R.A.*

A commission from the Corporation. 1851.

MANSION HOUSE.

136. * GRISELDA, from Chaucer.*Marble Statue by W. Calder Marshall, R.A.*

A commission from the Corporation. 1851.

MANSION HOUSE.

137. * HERMIONE.*Marble Statue by Joseph Durham, A.R.A.*

A commission from the Corporation. 1851.

MANSION HOUSE.

“Chide me, dear stone; that I may say, indeed,
 Thou art Hermione, or, rather, thou art she
 In thy not chiding; for she was as tender
 As infancy, and grace.

O, thus she stood,
 Even with such life of majesty (warm life,
 As now it coldly stands), when first I woo'd her!”

—*Winter's Tale, Act v, Sc. iii.***138. PLASTER STATUETTE** of ditto.

MANSION HOUSE.

139. * IL PENSEROSO.*Marble Statue by J. Hancock.*

A commission from the Corporation. 1851.

MANSION HOUSE.

“Come, pensive Nun, devout and pure,
 Sober, stedfast, and demure,
 All in a robe of darkest grain,
 Flowing with majestick train,
 And sable stole of cyprus lawn,
 Over thy decent shoulders drawn.”—MILTON.

140. PLASTER STATUETTE of ditto.

MANSION HOUSE.

141. * LEAH.*Marble Statue by P. McDowell, R.A.*

A commission from the Corporation. 1851.

MANSION HOUSE.

"The tremble of my wings all o'er
 (For through each plume I felt the thrill)
 Startled her, as she reached the shore
 Of that small lake—her mirror still—
 Above whose brink she stood, like snow
 When rosy with a sunset glow.
 Never shall I forget those eyes!—
 The shame, the innocent surprise
 Of that bright face, when in the air
 Uplooking, she beheld me there."

—MOORE'S *Loves of the Angels*.**142. PLASTER STATUETTE** of ditto,

MANSION HOUSE.

143. * THE FAITHFUL SHEPHERDESS.*Marble Statue by Susan Durant.*

A commission from the Corporation. 1851.

MANSION HOUSE.

"Look, and see
 The ring thou gavest me, and about my wrist
 That curious bracelet thou thyself didst twist
 From these fair tresses. Know'st thou Amoret?"

—BEAUMONT AND FLETCHER.

144. * THE MORNING STAR.*Marble Statue by E. H. Baily, R.A.*

A commission from the Corporation. 1851.

MANSION HOUSE.

“Now the bright morning star, day’s harbinger,

Hail! bounteous May, that dost inspire
 Mirth, and youth, and warm desire;

Woods and groves are of thy dressing,
 Hill, and dale, doth boast thy blessing!

Thus we salute thee with our early song,
 And welcome thee, and wish thee long.”

—MILTON’S *Song on May Morning*.

145. PLASTER STATUETTE of ditto.

MANSION HOUSE.

146. * TIMON OF ATHENS.*Marble Statue by Frederick Thrupp.*

A commission from the Corporation. 1851.

MANSION HOUSE.

147. PLASTER STATUETTE of ditto.

MANSION HOUSE.

148. * THE WELSH BARD.*Marble Statue by William Theed.*

A commission from the Corporation. 1851.

MANSION HOUSE.

“Ruin seize thee, ruthless king!
 Confusion on thy banner wait,
 Though fann’d by conquest’s crimson wing,
 They mock the air with idle state.

On a rock, whose haughty brow
 Frowns o'er old Conway's foaming flood,
 Robed in the sable garb of woe,
 With haggard eyes the poet stood;
 (Loose his beard and hoary hair
 Stream'd, like a meteor, to the troubled air)
 And with a master's hand and prophet's fire,
 Struck the deep sorrows of his lyre."—GRAY.

149. PLASTER STATUETTE of ditto.

MANSION HOUSE.

150. * SARDANAPALUS.

Marble Statue by Henry Weekes, R.A.

Exhibited at the Royal Academy, 1861.

A commission from the Corporation. 1851.

MANSION HOUSE.

"And mine to make libations among men,
 I've not forgot the custom; and although alone
 Will drain one draught in memory of many
 A joyous banquet past."

151. PLASTER STATUETTE of ditto.

MANSION HOUSE.

152. EMBLAZONED VOTE OF THANKS of rare
 penmanship from the Mayor and Municipality of Paris, to the Lord
 Mayor and Aldermen of London, dated 13th August, 1852.

1852.

ALDERMEN'S COURT ROOM.

153. SCENES from the life of **ST. PAUL.**

*Eight Drawings after the Designs by Sir James Thornhill for the
Dome of St. Paul's.*

Presented by James Anderton. 1853.

MUSEUM.

154. MONUMENT TO ARTHUR WELLESLEY, **DUKE OF WELLINGTON,** K.G.

Marble, by John Bell, R.A.

A commission from the Corporation. 1854.

GREAT HALL.

Wellington passed half his life in peace, and half in war. In the Guildhall memorial this view is taken for illustration. Peace, seated at the Duke's right hand, extends a civic wreath, and looks up to him gratefully. War, seated at his left, leaning on his sheathed sword, and grasping a victor's wreath, rests from his labours. The Duke, erect between the two, rests his left hand on his field marshal's baton, and in his right holds the peace of 1815; his regard is towards peace. He is represented in his usual costume, with the addition of the ribbon of the Garter, the star of the Bath, the Waterloo medal, and a military cloak. The age chosen for the statue—for its site in a civic hall—is between fifty and sixty, the Duke having then, after the termination of his active military career, passed some years in the arts of peace. Each of these three figures is 8 ft. 6 ins. in stature. The division of subject is continued ornamentally below. Beneath the figure of War is a shield, with the crest and armorial motto of the Duke; viz., the lion's head and "*Virtutis fortuna comes.*" Beneath the figure of Peace is a similar shield, with a dove bearing an olive branch, and the motto (from the *Æneid*) "*Pacis imponere morem,*" indicating the Duke's powers of negotiation and administration. Between these shields in front is represented, in relief, the last charge at Waterloo (the action dividing a long war from a European peace of thirty-eight years). On the upper pedestal, wreathed with laurel, appear the words, Wisdom, Duty, Honour; and Wellington on the summit of the entablature, which forms the background of the group, so as to pair with that of Nelson, on the monument to which that of

Wellington is a pendant in situation, and in some degree in treatment. The figures, shields, and relieve are in Carrara marble, as also the masonry of the monument itself.

(See Nos. 89, 172 and 303.)

NOTE.—The sum of £157 10s. each was forwarded to other sculptors, viz. : G. G. Adams, W. Behnes, J. H. Foley, C. R. Smith, and J. E. Thomas, for submitting designs.

155. H.M. QUEEN VICTORIA.

Marble Bust by Joseph Durham, A.R.A.

Presented by Alderman Sir Francis Graham Moon, Bart. 1855.

COUNCIL CHAMBER.

(See Nos. 100, 102, 258, 302, 342, 516, 608, 632 and 851.)

156. EMBLAZONED ADDRESS from the Prefect of the Seine and the Municipality of Paris, to the Corporation of London, dated 15th April, 1855, ornamentally written and signed by Baron G. E. Haussmann, Prefet, in oak frame, with the arms of London and Paris combined, and the mottoes "Domine Dirige Nos." "Fluctuat nec N."

1855.

LIBRARY.

157. ALDERMAN WARREN STORMES HALE, Lord Mayor, 1864.

Oil Painting by John Robert Dicksee.

Canvas, 56 ins. by 44 ins.

Presented by the Artist. 1856.

FREEMEN'S ORPHAN SCHOOL.

(See Nos. 106 and 180.)

153. SIR DAVID SALOMONS, BART., Lord Mayor, 1855.*Oil Painting by Solomon Alexander Hart, R.A.*

Canvas, 106 ins. by 70 ins.

Presented by Sir David Salomons, Bart. 1856.

LIBRARY READING ROOM.

Born 1797. Elected Sheriff of London and Middlesex, 1835 (being the first member of the Jewish persuasion elected to that office); Alderman for the Ward of Aldgate, 1835, but on account of his refusing to take the oaths his election was declared void; he was again chosen Alderman in 1844, this time for the Ward of Portsoken, and for the same reason was unable to hold that office. A Bill having passed both Houses of Parliament to enable persons of the Jewish persuasion to accept and hold municipal offices, Mr. Salomons became Alderman for the Ward of Cordwainer in 1847; Lord Mayor, 1855; Member of Parliament for the Borough of Greenwich, 1851, but, being unable to take the required oaths, did not take his seat. The oaths being subsequently altered, he was again elected Member of Parliament for Greenwich in 1858, and took his seat accordingly. He died, 1873. It was during his year of office that His Majesty Victor Emanuel, King of Sardinia, was entertained at the Guildhall and received an Address from the Corporation in a gold box; and Major-General Sir William Fenwick Williams, K.C.B.,* the hero of Kars, was presented with the Freedom of the City in a gold box and a Sword of Honour, and Admiral Sir Edmund Lyons the Freedom of the City in a gold box.

(See Nos. 168 and 325.)

* See No. 163.

159. THE RIVER THAMES from Dockhead, showing the Tower and Old London Bridge.*Oil Painting. Artist unknown.*

Canvas, 24 ins. by 26 ins.

Presented by Francis Fuller. 1856.

PUBLIC HEALTH DEPARTMENT.

- 160. THE RIVER THAMES** from Bankside, showing the Palace of Bridewell and the entrance to the River Fleet.

Oil Painting. Artist unknown.

Canvas, 24 ins. by 26 ins.

Presented by Francis Fuller. 1856.

PUBLIC HEALTH DEPARTMENT.

- 161. SIR CLAUDIUS STEPHEN HUNTER, BART.,** Lord Mayor, 1811.

Oil Painting by Samuel A. Drummond, A.R.A.

Canvas, 30 ins. by 25 ins.

Purchased. 1856.

NO. 4 COMMITTEE ROOM.

Sir Claudius Hunter was a great nephew of Sir Hans Sloane, and was a Solicitor by profession. Elected Alderman of Bassishaw Ward, 1804; Sheriff, 1808; and Lord Mayor, 1811. He became Alderman of Bridge Without in 1835; died, 1851.

- 162. JOHN FREDERIC, THE MAGNANIMOUS, ELECTOR OF SAXONY,** surrounded by a group of the first reformers.

Oil Painting, after the Original by Lucas Cranach, in the possession of the Earl of Craven, at Coombe Abbey.

Canvas, 25 ins. by 16 ins.

Presented by Thomas Adderley. 1856.

John Frederic, the Magnanimous, Elector of Saxony (who was taken prisoner by Charles V in 1447), surrounded by a group of the first Reformers, Martin Luther, Larelstat, Zivinglius, Philip Melancthon and Oecolampadius; which names are inscribed in old German characters on the back of the original panel. A boy angel below holds a shield of arms.

CITY OF LONDON ASYLUM.

163. MAJOR-GENERAL SIR WILLIAM FENWICK WILLIAMS, BART.,
of Kars.

Oil Painting by G. E. Tuson.

Canvas, 96 ins. by 60 ins.

Presented by the Artist. 1857.

LIBRARY.

Born in Nova Scotia, 1800; entered the Royal Artillery in 1825 and by 1847, chiefly by his services in Turkey, he had obtained the brevet-rank of Lieutenant-Colonel. He was appointed British Commissioner with the Turkish Army in the East in 1854. His victory over the Russian Army under Mouravieff at Kars in 1855 made his name widely known to the British public. He was eventually compelled to capitulate after being besieged for many months. For his services at Kars he was awarded a baronetcy and a pension of £1,000 a year for life, with the rank of K.C.B., 1856; he received the same year the Turkish order of the Medjidie, and the honorary degree of D.C.L. at Oxford; was presented with the Freedom of the City of London, and elected Liberal Member of Parliament for Calne; appointed Governor-General of Canada, 1859, where he assumed the command of the troops; and in 1870 he was appointed Governor-General of Gibraltar, a post which he held until 1878. He retired from the Army in 1879, and died, 1883.

164. THOMAS HENRY HALL.

Marble Bust by Joseph Durham, A.R.A.

A commission from the Corporation as a mark of their appreciation of his public services. 1857.

COUNCIL CHAMBER CORRIDOR.

Elected a member of the Common Council for the Ward of Coleman Street in 1829; Chairman of the Improvement Committee from 1849 until his decease, 2nd October, 1856.

165. SIR THOMAS GRESHAM.

Oil Painting. Artist unknown.

Panel, 20 ins. by 14 ins.

Presented by Thomas Brewer. 1858.

CITY OF LONDON SCHOOL.

(See No. 260.)

166. THE IDLE AND INDUSTRIOUS APPRENTICE.*Complete Set of Twelve Steel Engravings by William Hogarth.*

1858.

CHAMBERLAIN'S OFFICE.

The set of proofs which formerly hung in the Chamberlain's Court Room were exchanged about 1858 for the present set by the then Chamberlain's authority.

167. MAJOR-GENERAL SIR HENRY HAVELOCK.*Marble Bust by William Behnes.*

A commission from the Corporation in commemoration of the skill and bravery displayed by Sir Henry Havelock in relieving Cawnpore and Lucknow at the time of the Indian Mutiny. 1858.

COUNCIL CHAMBER LOBBY.

Born, 5th April, 1795; educated at the Charterhouse; entered the Middle Temple in 1813; the Army in 1815; made Lieutenant-Colonel in 1844. For his brilliant services during the Indian Mutiny he was promoted to the rank of K.C.B., 26th September, 1857; Major-General, 29th September; died 24th November, 1857; and on the 26th of the same month, before his death was known in England, the dignity of a Baronet was conferred on him, and a pension of £1,000 per annum.

168. SIR DAVID SALOMONS, BART., Lord Mayor, 1855.*Marble Bust by William Behnes.*

A commission from the Corporation. 1858.

CITY OF LONDON SCHOOL.

(See Nos. 158 and 325.)

169. SIR WALTER SCOTT.*Plaster Statuette.*

MANSION HOUSE.

Sir Walter Scott, poet and novelist, was born at Edinburgh in 1771.

the son of a writer to the Signet. He was educated at the High School in that city, and was called to the Bar at the age of twenty. In 1805 he produced the "Lay of the Last Minstrel," which was followed by "Marmion" in 1808, and the "Lady of the Lake" in 1809. "Waverley," the first of the famous series of novels bearing that title, which was published anonymously, appeared in 1814, when he was forty-three years of age, and it was not until thirteen years afterwards that the authorship was publicly admitted. He was created a Baronet in 1822, and died at Abbotsford in 1832, worn out by his incessant exertions to retrieve his fortunes, having, by the failure of his publishers in 1826, incurred an obligation to the amount of £100,000. He was buried at Dryburgh Abbey.

170. LORD **BYRON.**

Plaster Statuette.

MANSION HOUSE.

George Gordon, sixth Baron Byron, the son of Captain John Byron and Catherine Gordon of Gight, was born in London in 1788, and at the age of ten succeeded his great-uncle William as Lord Byron. He was educated at Dulwich College, Harrow, and Trinity College, Cambridge. In 1807 he published "Hours of Idleness," which was received unfavourably by the critics, and in 1809 "English Bards and Scotch Reviewers." In 1811 he published the first two cantos of "Childe Harold's Pilgrimage," upon which it was said that "he woke one morning and found himself famous." He became for a time the idol of Society, and his popularity was enhanced by his subsequent poems and romantic career. In 1815 he married the daughter of Sir Ralph Milbank, but this union proved singularly unhappy. A separation took place, and, owing to this, and attacks on his character, he retired to the Continent, never to re-visit his native country. He resided for some time in Switzerland, where he met Shelley; at Venice, where his name was associated with much scandal and romance; at Ravenna, the home of the Countess Guiccioli, to whom he was attached; and at Risa where he joined Shelley and Leigh Hunt. In 1823 he was attracted to Greece to aid the struggle for independence with his influence. He died, however, of fever at Missolonghi, and was buried in Hucknall Churchyard, near Newstead Abbey, Nottinghamshire. The first canto of "Don Juan" was published in 1819, and the work, which had reached to the sixteenth canto, remained unfinished at his death.

171. HORATIO VISCOUNT NELSON.*Plaster Bust.*

MANSION HOUSE.

(See Nos. 62, 81 and 84.)

172. ARTHUR WELLESLEY, DUKE OF WELLINGTON, K.G.*Plaster Bust.*

MANSION HOUSE.

Modelled by H. J. Jones, and published by L. Brociotta. 1853.

(See Nos. 89, 154 and 303.)

173. RICHARD LAMBERT JONES.*Oil Painting by John Robert Dicksee.*

Canvas, 44 ins. by 34 ins.

Purchased by the City of London School Committee. 1862.

CITY OF LONDON SCHOOL.

(See No. 120.)

174. H.R.H. ALBERT, PRINCE CONSORT,
of England, K.G.*Marble Bust by Joseph Durham, A.R.A.*

A commission from the Corporation. 1862.

COUNCIL CHAMBER.

Born, 1819; entered the University of Bonn, 1837; married to Her Majesty Queen Victoria, 10th February, 1840; the Freedom of the City of London, in a gold box, presented to him, 1840; created Prince Consort, 1857; died 14th December, 1861. The Corporation, in 1862, contributed £500 towards the fund for erecting the memorial to his late Royal Highness in Kensington Gardens, and ordered this Bust to his memory.

(See Nos. 105 and 839.)

175. H.M. KING EDWARD VII, when Prince of Wales.*Marble Bust by Marshall Wood.*

Presented by Sir William Anderson Rose. 1863.

COUNCIL CHAMBER.

King Edward VII was the second child of the late Queen Victoria and Prince Albert of Saxe-Coburg-Gotha. He was born at Buckingham Palace on November 9th, 1841, and created Prince of Wales and Earl of Chester on December 8th of the same year; proceeded to the University of Oxford in 1859; and took his seat in the House of Lords in 1863, as Duke of Cornwall. On March 10th, 1863, he married Princess Alexandra of Denmark; was admitted to the Freedom of London on the 8th June following. He succeeded to the throne on the death of Queen Victoria, January 22nd, 1901, and was crowned on August 9th, 1902; died, 6th May, 1910.

(See Nos. 633 and 837.)

176. ONE HUNDRED AND TWO ENGRAVINGS, by Moyreau, Cochin, Mathieu, and others, from the Works of Wouvermans.

Presented by Hilary Nicholas Nissen, Esq., Sheriff, 1863. 1863.

LIBRARY (NOW ARRANGED IN PORTFOLIO).

177. CHARLES JOHN, EARL CANNING, K.G.*Marble Bust by Matthew Noble, R.A.*

A commission from the Corporation. 1864.

COUNCIL CHAMBER LOBBY.

This eminent statesman and orator was the son of the Right Hon. George Canning, and was born 1812; educated at Christ Church, Oxford, where he took his degree of B.A. in 1833; married the eldest daughter of Lord Stuart de Rothesay, 1835; elected Member of Parliament for Warwickshire, 1836; appointed Under-Secretary of State for Foreign Affairs, 1841; Chief Commissioner of Woods and Forests, 1846; Postmaster-General, 1853; Governor-General of India, 1855, which office he held until 1862; raised to the earldom, 1859, and made K.G., 1862. The Freedom of the City of London voted to him for his able services in India during the Mutiny, 5th June, 1862; but he was not admitted in consequence of his decease, which occurred 17th June, 1862, two months after his return from India. He was buried in Westminster Abbey.

178. GEORGE PEABODY, American Merchant and Philanthropist.*Oil Painting by H. W. Pickersgill, R.A.*

Canvas, 93 ins. by 57 ins.

Presented by Philip Cazenove, Esq. 1865.

COUNCIL CHAMBER LOBBY.

A descendant of one of the old Pilgrim Fathers, Francis Peabody, who emigrated from St. Albans, Hertfordshire. Born at Danvers, Massachusetts, U.S., 1795. He came to England in 1837, and, being successful as a merchant, founded at Danvers, U.S., the Peabody Institute, at a cost of £25,000, and a similar institution at Maryland, giving for that purpose £100,000. On the 12th March, 1862, he presented the princely sum of £150,000 to the Peabody Donation to provide improved dwellings for the poor of the Metropolis, and in 1866, a further sum of £100,000, and in 1868, £100,000 for the same object. The honorary Freedom of the City of London was presented to him on the 10th July, 1862. He died, 1869, bequeathing £150,000 to the Peabody Donation fund, making a total of £500,000.

179. TABLET to J. B. BUNNING, City Architect.*Marble.*

A commission from the Corporation. 1865.

CITY OF LONDON SCHOOL.

(See No. 242.)

180. WARREN STORMES HALE, Lord Mayor, 1864.*Marble Bust by C. Bacon.*

Presented by Alderman Hale. 1866.

CITY OF LONDON SCHOOL.

(See Nos. 106 and 157.)

181. HENRY JOHN TEMPLE, VISCOUNT PALMERSTON, K.G.*Marble Bust by Joseph Durham, A.R.A.*

A commission from the Corporation. 1867.

COUNCIL CHAMBER LOBBY.

The eminent statesman was born in 1784 and educated at Harrow, Edinburgh and St. John's College, Cambridge, and succeeded his father as third Viscount at the age of eighteen. He held in succession the highest offices in the State, was for many years Foreign Minister, and succeeded Lord Aberdeen as Prime Minister in 1855. He was again Prime Minister in 1860, and continued at the head of the Government until his death in 1865. He was accorded a public funeral, and was buried in Westminster Abbey.

182. ABDUL AZIZ, Sultan of Turkey.*Oil Painting by J. Longley.*

Canvas, 50 ins. by 40 ins.

A commission from the Corporation. 1868.

MEMBERS' READING ROOM.

The Sultan Abdul Aziz succeeded his brother, Abdul Mejid, in 1861. In character he was regarded as ignorant and bigoted, but nevertheless he often displayed great sagacity in the conduct of diplomatic affairs. He was the first Ottoman Sultan to travel outside his own Dominion, and he included London among his visits, on which occasion he was entertained at the Guildhall with exceptional magnificence on the 18th July, 1867. In 1876 he was deposed, the cause of his death in the same year being a matter for uncertainty. It was during his reign that the notorious Bulgarian atrocities took place, which excited so much concern and indignation in Europe.

183. RICHARD COBDEN, M.P.*Marble Bust by Matthew Noble, R.A.*

A commission from the Corporation. 1869.

COUNCIL CHAMBER LOBBY.

Richard Cobden, the statesman, was born at Dunford, near Midhurst,

in Sussex, in 1804, and began life as a merchant's clerk and commercial traveller, and, in 1830, became a partner in a cotton printing firm in Manchester. His political career was commenced by the publication by him in 1834 of a pamphlet on "England, Ireland, and America." He took the foremost part in effecting the repeal of the Corn Laws. In 1841 he entered Parliament for Stockport, and was one of the leading promoters of free trade. As a member of the Peace Society he opposed the Crimean and Chinese Wars, and in 1864 negotiated the Commercial Treaty with France. He was eminent for the eloquence of his speeches, both in Parliament and at public meetings. He declined all honours and offers of office, and died in 1865, at which time he was Member for Rochdale.

184. HENRY PETER, LORD BROUGHAM AND VAUX.

Marble Bust by G. G. Adams.

A commission from the Corporation. 1869.

COUNCIL CHAMBER LOBBY.

Henry Brougham, statesman and orator, was born in Edinburgh, 1779, and educated at Edinburgh High School and University. At the age of sixteen he wrote a paper on the inflections, reflections, and colours of light, printed in the "Transactions of the Royal Society." In 1799 he was called to the Scottish Bar. In 1810 he was returned to Parliament for Camelford, and in 1816 for Winchester, and for thirteen years he was the most constant and considered the most successful and humorous speaker in Parliament. At the trial of Queen Caroline in 1820, he took his seat within the bar as the Queen's Attorney-General, and his defence of the Queen was the greatest of all his professional achievements. In the following year (1821) the Freedom of the City in a gold box was presented to him. At the General Election in 1830 he was returned free of expense for Yorkshire, and in November of that year was made Lord Chancellor by the title of Baron Brougham and Vaux, which position he held until 1835. Much of his later life was devoted to philanthropy and literary work. He died at Cannes in 1868.

185. SIR THOMAS DAKIN, Lord Mayor, 1870.*Oil Painting by H. J. Munns.*

Canvas, 50 ins. by 40 ins.

Presented by the Artist. 1870.

NO. 4 COMMITTEE ROOM.

Elected Alderman of the Ward of Candlewick, 1861; Sheriff, 1864; Lord Mayor, 1870; died, 1889. It was during his mayoralty that the Freedom of the City was presented to H.R.H. Prince Arthur, Duke of Connaught, in a gold box.

186. EDWARD GEOFFREY SMITH STANLEY, 14TH EARL OF DERBY, K.G.*Marble Bust by Matthew Noble, R.A.*

A commission from the Corporation. 1871.

COUNCIL CHAMBER LOBBY.

The fourteenth Earl of Derby, the eminent statesman and scholar, was born in 1799. He entered Parliament for Stockbridge in 1821, was Chief Secretary for Ireland in 1830-1833, and Secretary of the Colonies in 1833 to 1834, and again 1841-45. He was Prime Minister on three occasions, viz., 1852, 1858 and in 1866, and succeeding the Duke of Wellington as Chancellor of the University of Oxford, held that post till his death in 1869.

187. H.M. QUEEN ALEXANDRA when Princess of Wales.*Marble Bust by C. E. Van Derbosch.*

Presented by Sir Henry Aaron Isaacs, Lord Mayor, 1889. 1871.

COUNCIL CHAMBER.

Queen Alexandra Caroline Marie Charlotte Julia was born on December 1st, 1844, and is the eldest daughter of the late King Christian IX of Denmark and the Queen Louise. By her marriage in 1863 she became Princess of Wales, and, in 1901, became Queen by the accession of the Prince of Wales to the throne as King Edward VII.

(See Nos. 831 and 833.)

SIXTY-NINE PENCIL DRAWINGS.*By E. W. Cooke, R.A.*

Executed by him in 1830-36, while the Old London Bridge was in course of demolition, and the New Bridge was being constructed.

Presented by Sir David Salomons, Bart. 1872.

These drawings are of great historical interest, and contain evidence of the most scrupulous fidelity to the actual facts.

London Bridge, as depicted in Drawing No. 233, was commenced in the year 1163, to replace a wooden bridge which had been destroyed by a great flood.

The bridge consisted of twenty stone arches and a drawbridge, a gate-house defended it at each end, and a chapel or crypt occupied a site in the centre. In this chapel or crypt was buried, in 1205, the body of Peter of Colechurch, the architect and builder, to whose genius the bridge owed its existence.

For centuries houses were built upon the bridge, as is shown in the painting, No. 47, but these were cleared away in the year 1758.

The tremendous rush of the water between its narrow arches at last caused the bridge to become unsafe for the ever-increasing traffic it had to bear. This, and the fact that but two of its twenty arches were practicable for the passage of large craft, and the remainder extremely dangerous to smaller ones, decided its fate, and a new bridge was begun a few yards to the westward of it.

The first stone of the present London Bridge, which was designed by Sir John Rennie, was laid in 1825, and the bridge was opened in 1831, having cost £1,458,311.

These drawings are the only reminder of the grand work which served our forefathers for nearly seven hundred and fifty years.

188. DEMOLITION of the Great or Chapel Pier, with Derrick, etc., used for drawing the Piles of the Sterlings, Temporary Wooden Bridge, St. Magnus Church, etc.

COMMITTEE ROOM LOBBY.

189. CRYPT of St. Thomas on the Old London Bridge, erected by Peter of Colechurch, 1163.

COMMITTEE ROOM LOBBY.

- 190. DEMOLITION** of the Northern part of Old London Bridge, low water, with Steps of New Bridge, St. Magnus Church and Fresh Wharf, looking North.

COMMITTEE ROOM LOBBY.

- 191. PART** of Old London Bridge, the Monument, St. Magnus Church, etc.

COMMITTEE ROOM LOBBY.

- 192. STEPS** of New Bridge, the Monument, and St. Magnus, portion of Cofferdam of Abutment, and portion of Old Bridge and Sterlings.

COMMITTEE ROOM LOBBY.

- 193. PART** of Southwark and Old London Bridge, from Billingsgate. High water.

COMMITTEE ROOM LOBBY.

- 194. DEMOLITION** of Old London Bridge, looking North. Low water.

COMMITTEE ROOM LOBBY.

- 195. FIRST ARCH** of Southwark Shore Lock of Old Bridge, looking East, from the second Sterling, the Wharves of Tooley Street, Shot Tower, etc. Low water.

COMMITTEE ROOM LOBBY.

- 196. OLD LONDON BRIDGE** from Fresh Wharf. Low water.

COMMITTEE ROOM LOBBY.

- 197. REMNANT** of Trestle Frame Work or temporary Arch erected over and in lieu of Chapel and St. Mary's Locks of the Old Bridge.

COMMITTEE ROOM LOBBY.

- 198. NORTHERN** temporary Wooden Bridge erected over St. Mary's and Chapel Locks, with part of the New Bridge, etc. From Chapel Pier, November 14th, 1831. Low water.

COMMITTEE ROOM LOBBY.

- 199. SOUTHWARK** End of Old London Bridge.

COMMITTEE ROOM LOBBY.

- 200. EASTERN FAÇADE** of Old London Bridge, looking towards Southwark, with part of Fresh Wharf on the left.

COMMITTEE ROOM LOBBY.

- 201. DEMOLITION** of Old Bridge with longitudinal arch, over Nonsuch Lock, from the Arch over Draw-lock, with part of New Bridge, etc.

COMMITTEE ROOM LOBBY.

- 202. FIRST AND SECOND ARCHES** of New Bridge, Centres, etc., and part of Old Bridge, looking South. Low water.

COMMITTEE ROOM LOBBY.

- 203. WORKS** of the New Bridge, showing the Centres of the First and Second Arches from the Southwark side, looking North; on the left are the Floating Sheers for raising the ribs of the centres to their places.

COMMITTEE ROOM LOBBY.

- 204. WORKS** of New Bridge and Roadway of Old Bridge, etc.
Taken from an upper window at the corner of Tooley Street.

COMMITTEE ROOM LOBBY.

- 205. OLD BRIDGE** from off the Custom House, St. Paul's, St. Magnus, the Monument, etc.

COMMITTEE ROOM LOBBY.

- 206. OLD LONDON BRIDGE** and Coffor Dams of New Bridge, from Southwark Bridge Wharf, Bankside.

COMMITTEE ROOM LOBBY.

- 207. DEMOLITION** of Mill-Shore and King's Locks, with the Hopper Barges used in removing the rubble, etc.

COMMITTEE ROOM LOBBY.

- 208. DEMOLITION** of the Southern Temporary Bridge, erected over and in lieu of Fifth Lock and Roger's Lock, looking South.

COMMITTEE ROOM LOBBY.

- 209. NORTHERN** part of the New and Old London Bridges, from the Cornice of the Second Pier of the former. Low water.

COMMITTEE ROOM LOBBY.

- 210. PART** of New and Old London Bridges, from Fresh Wharf. Low water.

COMMITTEE ROOM LOBBY.

- 211. SECOND ARCH** of Mill Lock, looking East, with part of Fresh Wharf, Pool, etc.

COMMITTEE ROOM LOBBY.

- 211a. NORTHERN** temporary wooden Bridge, looking West, erected over St. Mary's and Chapel Locks.

COMMITTEE ROOM LOBBY.

- 212. DEMOLITION** of Draw Lock, etc., looking South.

COMMITTEE ROOM LOBBY.

- 213. NEW LONDON BRIDGE** and Billingsgate, with remaining portions of the Sterlings of Old Bridge. Low water.

COMMITTEE ROOM LOBBY.

- 214. WORKS** of New Bridge, Bankside, and St. Saviour's Church, Southwark, from the Iron Wharf, Thames Street.

COMMITTEE ROOM LOBBY.

- 215. SOUTHWARK** End of Old Bridge, West end from the second pier of the New Bridge, centre of second arch.

COMMITTEE ROOM LOBBY.

- 216. THE WORKS** of New Bridge, Coffer Dam, centre of second arch, part of old bridge, etc., taken from an upper storey of a warehouse at Bankside, looking North. September 23rd, 1826.

COMMITTEE ROOM LOBBY.

- 217. OLD BRIDGE** (at high-fall) and Billingsgate, looking towards Southwark, taken from below Custom House Quay.

COMMITTEE ROOM LOBBY.

- 218.** Part of the **WESTERN FAÇADE OF OLD BRIDGE**, drawn from a boat under the centre arch of New Bridge.

COMMITTEE ROOM LOBBY.

- 219. NORTHERN** part of the Old London Bridge, St. Magnus, and the Monument, from the third Sterling. Low water.

COMMITTEE ROOM LOBBY.

- 220.** THE **OLD BRIDGE** and part of the New Bridge, from the steps of the City end, looking South.

COMMITTEE ROOM LOBBY.

- 221. EASTERN** side of Old London Bridge, Fresh Wharf, etc.

COMMITTEE ROOM LOBBY.

- 222. NEW AND OLD BRIDGES** with the land arch of Tooley Street, from the parapet of the Southwark approach, looking North.

COMMITTEE ROOM LOBBY.

- 223. VIEW** between the New and Old Bridge, looking North.

COMMITTEE ROOM LOBBY.

- 224. PART OF CHAPEL PIER,** Old London Bridge, looking South. Low water.

COMMITTEE ROOM LOBBY.

- 225. LONG ENTRY LOCK,** looking towards the Tower.

COMMITTEE ROOM LOBBY.

- 226. DEMOLITION** of Long Entry Lock, and the cavity of the Chapel of St. Thomas, showing the additions made at various periods; the centre or ribbed arch (15 feet in width) being part of the original bridge.

COMMITTEE ROOM LOBBY.

- 227. THREE DRAWINGS** in one frame. Part of New Bridge, from under King's Lock Arch; part of New and Old Bridge, from the Sterlings; London Bridge from under Southwark Bridge.

COMMITTEE ROOM LOBBY.

- 228. THREE DRAWINGS.** Part of Old Bridge, from Works of New Bridge, Derrick, etc.; City end of Old London Bridge, 1826; the Two Bridges, looking North from Cut Lock.

COMMITTEE ROOM LOBBY.

- 229. TWO DRAWINGS.** New London Bridge Steam Wharf and Adelaide Hotel; Old London Bridge and St. Paul's, from off Billingsgate Dock.

COMMITTEE ROOM LOBBY.

- 230. FIVE DRAWINGS.** Demolition of Long Entry Arch, etc., St. Magnus, etc., from Old Bridge; Demolition of Old Bridge, looking South; Centre Arch of Old Bridge from Chapel Pier.

COMMITTEE ROOM LOBBY.

- 231. THREE DRAWINGS.** Old Bridge from the South-East ;
Opening of New London Bridge ; Arrival of King William IV.

COMMITTEE ROOM LOBBY.

- 232. SEVEN DRAWINGS.** Long Entry, Arch, Low water ;
Alternate Dome and Square Piers, Old Bridge ; Stone Barrow,
Tackle, etc., New London Bridge ; Central Lamp of New Bridge ;
Demolition of King's Lock, Old London Bridge ; Pedestal Lamp.

COMMITTEE ROOM LOBBY.

- 233. OLD LONDON BRIDGE** and Fall, looking towards the
City, the Barges passing down ; mark the Navigable Arches,
(slightly coloured in sepia).

COMMITTEE ROOM LOBBY.

- 234. SOUTHWARK IRON BRIDGE,** from Bankside.

COMMITTEE ROOM LOBBY.

- 235. OLD FISHMONGERS' HALL** and Coffer Dam of
City Abutment, removed with the Church of St. Michael, Crooked
Lane, for the City approach to the New Bridge.

COMMITTEE ROOM LOBBY.

- 236. CENTRAL** Part of the Old Bridge, looking East, showing the
Spandrill Arches over Main Lock.

COMMITTEE ROOM LOBBY.

- 237. LONG ENTRY LOCK** from the North Sterling Cut Lock ;
Doorway of Crypt of St. Thomas on Old London Bridge.

COMMITTEE ROOM LOBBY.

238. WESTMINSTER BRIDGE.

Oil Painting. Artist unknown.

Canvas, 37 ins. by 51 ins.

Presented by J. O. Halliwell, Esq., F.S.A. 1872.

LIBRARY.

239. NEW LONDON BRIDGE during construction.

Water Colour Drawing by George Scharf, Senr.

Paper, 20 ins. by 60 ins.

Purchased by the London Bridge Committee. 1872.

ART GALLERY.

240. NEW LONDON BRIDGE during construction.

Water Colour Drawing by George Scharf, Senr.

Paper, 20 ins. by 60 ins.

Purchased by the London Bridge Committee. 1872.

ART GALLERY.

241. SIR JOHN EAMER, Lord Mayor, 1801.

Oil Painting. Artist unknown.

Canvas, 94 ins. by 58 ins.

Bequeathed by Mrs. Claxson. 1873.

LIBRARY.

Elected Alderman of Langbourn Ward, 1795; served the office of Sheriff, 1794; Lord Mayor, 1801; died, 1823. It was during his mayoralty that Admiral Lord Keith, Rear-Admiral Sir James Saumarez, Bart., K.C.B., and Lieutenant-General Sir John Hely Hutchinson, K.C.B., were presented with the Freedom of the City of London, each with a Sword of Honour.

242. JAMES BUNSTONE BUNNING, City Architect. Died, 1863.

Marble Bust by Joseph Durham, A.R.A.

Presented by the City of London School Committee, on the removal of the School from Milk Street to the Victoria Embankment. 1874.

COUNCIL CHAMBER CORRIDOR.

He was born 1802. For twenty years he was City Architect. Died 1853.

(See No. 179.)

243. GEORGE III presenting a Sword of State to Lord Howe after the victory of June 1st, 1794.

Water Colour Drawing by Isaac Cruikshank.

Paper, 13 ins. by 10 ins.

Presented by John Robert Taylor, Esq., a notable Liveryman of the City, and a frequent speaker in Common Hall. 1875.

LIBRARY.

(See Nos. 38, 65 and 87.)

244. BANQUET in the Guildhall, on Lord Mayor's Day, 1828.

Coloured Print by George Scharf, Senr.

Presented by his son, Sir George Scharf, C.B. 1875.

ART GALLERY.

245. KING WILLIAM III.

Oil Painting. Artist unknown.

Canvas, 94 ins. by 59 ins.

The property of the Weavers' Company. 1876.

LIBRARY.

(See No. 26.)

246. QUEEN MARY II.

Oil Painting. Artist unknown.

Canvas, 94 ins. by 59 ins.

The property of the Weavers' Company. 1876.

LIBRARY.

(See No. 27.)

247. KING CHARLES II.

Oil Painting. Artist unknown.

Canvas, 95 ins. by 60 ins.

The property of the Weavers' Company. 1876.

LIBRARY.

King Charles II, the son of Charles I and Henrietta Maria of France, was born at St. James's Palace in 1630. After his father's death in 1649 he lived in exile until the period of the Restoration, when he entered London in triumph on May 29th, 1660, and was proclaimed King. He married, in 1662, Catherine of Braganza, daughter of James IV of Portugal, and died at Whitehall in 1685. It has been remarked of Charles that "he never said a foolish thing and never did a wise one," a censure which, though carried perhaps too far, seems to have some foundation in his character and deportment.

248. KING JAMES II.

Oil Painting. Artist unknown.

Canvas, 95 ins. by 60 ins.

The property of the Weavers' Company. 1876.

LIBRARY.

James II, second son of Charles I and Henrietta Maria. He was born at St. James's Palace in 1633 and created Duke of York and Albany at his baptism. Lord High Admiral of England at the Restoration. In 1664, on the reduction of the Dutch Settlement on Long Island, the place was re-named New York after James. He commanded the English Fleet

in person at the Battle of Solebay. Succeeded to the throne in 1685, and married (first) 1659, Anne Hyde, daughter of the Earl of Clarendon; (second) 1673, Mary Beatrice d'Este, daughter of Alfonso, Duke of Modena. He abdicated in 1688, on the landing of the Prince of Orange, and fled to France. Returning in 1690, he was defeated at the Battle of the Boyne. He died at St. Germain, near Paris, in 1701, and was buried there. Though he did not endear himself to his subjects, he had many fine qualities, and, if we consider his personal character, rather than his public conduct, we may safely pronounce him more unfortunate than criminal.

249. QUEEN ELIZABETH.

Oil Painting. Artist unknown.

Panel, 36 ins. by 29 ins.

The property of the Weavers' Company. 1876.

LIBRARY.

Daughter of Henry VIII and Anne Boleyn, was born at the Palace of Greenwich, 7th September, 1533. In her twenty-first year she was imprisoned by her sister, Queen Mary, by whom she was kept in captivity for four years, and whom she succeeded as Queen in 1558. She at once re-established Protestantism and instituted many great reforms, and her wise government was respected abroad and prosperous at home. She put the country in a complete state of defence and increased her Navy to a high pitch of efficiency. She was singularly fortunate in the choice of her Ministers, but no little of her success was due to her own great qualities. She was excommunicated in 1570 by Pope Pius V. On the 8th February, 1587, she signed the death warrant of Mary, Queen of Scots. Her court presented throughout her reign an extraordinary scene. The quarrels and jealousies of the courtiers were a continual source of discord, and the Queen herself encouraged their rivalries, in order to retain them in greater subservience to herself. She was proposed in marriage to King Philip II of Spain, among others, but declared her intention of remaining single. After a long and prosperous reign, in which the most remarkable event was the defeat of the great Armada sent from Spain in 1588, she died at Richmond, 24th March, 1603, after suffering much remorse from the death of the Earl of Essex, whom she had caused to be executed under a misapprehension.

(See Nos. 3 and 340.)

250. HOTEL DE VILLE, BRUXELLES.*Oil Painting by F. Stoobant.*

Canvas, 55 ins. by 45 ins.

Presented by Alderman Robert Besley, to whom it was presented by the King of the Belgians in 1870. 1877.

NO. 7 COMMITTEE ROOM.

It is considered the most interesting edifice in Brussels. It is of irregular quadrangular form, 198 ft. in length, with a depth of 165 ft., and encloses a Court. The principal *façade* is in the Gothic style, the Eastern half having been begun in 1402, the Western in 1443. The tower, 370 ft. in height, was completed in 1454. For some unexplained reason it does not rise from the centre of the building. The first architect is said to have been Jacob van Thienen (1405), succeeded by Jan van Ruysbroek (1448), a statue of whom adorns the first niche in the tower. The sculptures and mouldings were destroyed by the French *sansculottes* in 1792, but restored by Jaquet in 1853. The open spire terminates in a gilded metal figure of the Archangel Michael (executed by Marten van Rode in 1454), which serves as a vane, 16 ft. in height.

251. THE MASTER, WARDENS, and Court of Assistants of the Joiners' Company, receiving the design for their New Hall, Tempo. 1670.

Oil Painting. Artist unknown (in the Minutes of the Joiners' Company of 1818 it is stated to be by Cornelius Jansen).

Panel, 46 ins. by 65 ins.

The property of the Joiners' Company. 1877.

NO. 2 COMMITTEE ROOM.

In Seymour's "London," Vol. II, p. 385, there occurs, "Joyners Company, incorporated 13th Elizabeth, 1570; Joyners Hall. On the chimney Piece is a very curious Picture representing several Persons of the Company, sitting at a long Table in their Livery Gowns, and Mr Whiting (some time of this Company) and his Man, laying a Model before them of the Work of their Hall, or some Rooms in it, with some of the Assistants viewing and considering it."

✓ **252. INTERIOR** of the Church of St. Stephen, Vienna.

Oil Painting by David Roberts, R.A.

Canvas, 37 ins. by 25 ins.

Presented by the Executors of Mrs. Esther Bunning, Widow of J. B. Bunning, formerly City Architect. 1877.

ART GALLERY.

The most important edifice in Vienna. It was erected between 1300 and 1510, with the exception of the few fragments of the original building, dating from the twelfth century, to which date some traces of Romanesque work on the west *façade* belong. The present choir was begun by Duke Albracht I, about A.D. 1300. Duke Rudolph IV directed the architect, Meister Wenzla, of Klosterneuburg, to prepare comprehensive plans, and he laid the foundation of the nave in 1359. The entire length of the edifice is 354 ft., the width of the nave is 35 ft., and that of the aisles 27 ft., the height of the nave is 89 ft. The building is of solid limestone and in the form of a Latin cross. The richly groined vaulting is supported by eighteen massive pillars, adorned with upwards of a hundred statuettes. The roof is covered with variegated tiles.

✓ **253. ANTWERP CATHEDRAL.**

Oil Painting by David Roberts, R.A.

Canvas, 37 ins. by 25 ins.

Presented by the Executors of Mrs. Esther Bunning, Widow of J. B. Bunning, formerly City Architect. 1877.

ART GALLERY.

The largest and most beautiful Gothic church in the Netherlands. It is of cruciform shape, with triple aisles. It was begun in 1322; the *façade* and tower were designed by Jean Amel, of Boulogne, in 1422. The tower is 402 ft. in height, and was completed in 1530 by Waghemakere. The church was seriously damaged in 1566 by puritanical zealots, and again in 1794 by French republicans. Charles V used to say that this elegant specimen of architecture ought to be preserved in a case; and Napoleon is said to have compared it to a piece of Mechlin lace.

254. SAMUEL BIRCH, Esq., Lord Mayor, 1814.*Oil Painting. Artist unknown.*

Canvas, 58 ins. by 47 ins.

Presented by C. N., his grand-daughter. 1877.

READING ROOM.

Elected Alderman of Candlewick Ward, 1807; Sheriff, 1811; Lord Mayor, 1814. During his mayoralty Lieutenant-General Sir Rowland Hill received the Freedom of the City and a Sword of Honour, and the Duke of Wellington* was entertained and presented with the Freedom in a gold box, together with a Sword.

* See No. 89.

255. ROBERT BESLEY, Esq., Lord Mayor, 1869.*Oil Painting. Artist unknown.*

Canvas, 56 ins. by 45 ins.

Bequeathed by Alderman Besley. 1877.

READING ROOM.

Elected Alderman of Aldersgate Ward, 1861; served the office of Sheriff, 1864; Lord Mayor, 1869; died, 1876. During his year of office the Freedom of the City of London in a gold box was presented to M. Ferdinand de Lesseps, the Engineer of the Suez Canal.

256. THOMAS CORNEY.*Oil Painting by J. P. Knight, R.A.*

Canvas, 50 ins. by 40 ins.

Presented by the Ward of Broad Street. 1879.

NO. 2 COMMITTEE ROOM.

Thomas Corney was for many years Deputy of Broad Street Ward and Treasurer of its Schools; he bequeathed to the Drapers' Company, of which he was Master in 1857, £36,000 for the foundation of a School for Orphan Girls. In pursuance of this Trust the Company established a school at Tottenham which has since been largely assisted by its corporate funds. It contains thirty-five girls, who are boarded, clothed and educated, and those who do best at the Schools are trained as teachers. He died in 1866.

The inhabitants of the Ward subscribed for this portrait, which was painted in 1849, in testimony of their high respect for him, for his long and valuable services as their representative in Common Council, and for the deep interest he at all times manifested in their local affairs.

257. SIR JOHN MUSGROVE, BART., Lord Mayor, 1850.

Oil Painting by J. P. Knight, R.A.

Canvas, 50 ins. by 43 ins.

Presented by the Ward of Broad Street, for whom it was painted in 1852 as a token of their regard of his high character and as a well-deserved tribute of their esteem. 1879.

NO. 2 COMMITTEE ROOM.

Elected Alderman of the Ward of Broad Street in November, 1842, and Sheriff on the following Midsummer Day. He served the office of Lord Mayor in 1850-51, and died 1881. It was during his year of office that an Address of Welcome was presented to Louis Kossuth, late Governor-General of Hungary.

**258. HER MAJESTY QUEEN VICTORIA'S
PROGRESS** to Guildhall, on 9th November, 1837.

Oil Painting by J. H. Nixon.

Canvas, 44 ins. by 56 ins.

Purchased. 1879.

NO. 1 COMMITTEE ROOM.

259. THOMAS WRIGHT visiting a condemned prisoner in Newgate.

Oil Painting by Major Charles Mercier.

Canvas, 96 ins. by 62 ins.

Presented by Public Subscription. 1879.

LIBRARY.

Thomas Wright, known as the prison philanthropist, was born in Manchester, 1790. He was a working man who, after succeeding in life, devoted his money and time to reclaiming criminals, and was instrumental in bringing many to lead an honest and respectable life. He died in 1875.

260. SIR THOMAS GRESHAM.*Proof Etching by C. P. Slocombe.*

Presented by the Artist. 1880.

REMEMBRANCER'S OFFICE, 41, PARLIAMENT STREET, S.W.

Sir Thomas Gresham, son of Sir Richard Gresham, Lord Mayor of London, was born 1519. Merchant and financial agent to King Edward VI, Queen Mary and Queen Elizabeth. Educated at Caius College, Cambridge. Founder of the Royal Exchange and Gresham College, London. He materially assisted the great Lord Burghley by his advice respecting commercial relations, especially in the Low Countries, and by borrowing money for the service of the State. In 1565 he built, chiefly at his own expense, the first Royal Exchange in London. He entertained Queen Elizabeth there, and also at his houses at Mayfield and Osterley. He released his country from a state of dependence upon foreigners. He died in 1579, and was buried in St. Helen's, Bishopsgate.

"The lively portraiture of ye most worthy citizen, Sir Thomas Gresham, who amongst many other acts (whereby he hath eterniz'd his never dying fame) did at his owne proper cost, bild ye Royal Exchange of London. Also he founded a Colledg, and endowed it with livings for seven learned men for the reading of the seven Liberall Sciences." He died 1579.

(See No. 165.)

261. HENRY LOWMAN TAYLOR, Deputy of Cordwainer Ward.*Oil Painting by J. Mordecai.*

Canvas, 55 ins. by 36 ins.

Subscribed for and presented to Deputy Lowman Taylor by the Markets Committee, and by him presented to the Corporation. 1880.

NO. 4 COMMITTEE ROOM.

Henry Lowman Taylor, who became a member of the Common Council for the Ward of Cordwainer in 1843, was a wholesale ironmonger in Queen Street, and was born in 1808. While taking an active part in all matters appertaining to the welfare of the City, his chief interest lay in the direction of its markets. In 1849, on the appointment of the Markets Improvement Committee, he was elected its Chairman, and was re-elected annually to that position for the following twenty-five years. He laid

the Foundation Stones of the Metropolitan Cattle Market, Islington, 1854; the Metropolitan Meat and Poultry Market, Smithfield, 1867; the Poultry and Provision Market, 1873; and later the Fruit and Vegetable Market, afterwards utilized as a Fish Market. The weight of his influence in the Court of Common Council was remarkable, and although his peculiar manner was often mistaken for brusqueness, all who knew him recognised him to be a man of singleness of motive, and of conspicuous ability and discernment. He was invited on two occasions to stand as Alderman, and in 1879 Sir Charles Whetham (then Lord Mayor), nominated him as Sheriff, but the honour was declined on account of ill-health. He died in 1883.

262. GENERAL **GARIBALDI.**

Oil Painting by F. Barucco.

Canvas, 24 ins. by 20 ins. Dated 1864.

Presented by Sir John Bennett. 1882.

CITY OF LONDON ASYLUM.

Giuseppe Garibaldi was born, a sailor's son, in 1807, and at an early age went himself to sea. In 1834 he became involved in the "Young Italy" movement of Mazzini, and was condemned to death, but ultimately escaped to South America, where his marriage took place with Anita de Silva, a Creole. After many vicissitudes, and after obtaining renown as a fighter both on land and sea, he returned to Europe, and, with his volunteers, performed notable feats against the Austrians, on behalf of Sardinia. In 1849 he joined the revolutionary government of Rome, drove back the French force, and routed the Neapolitans. Subsequently, however, he was forced to retreat from Rome, pursued by the Austrians, and in this flight his wife perished. He is next seen as a candlemaker in New York, then as captain of a Pacific merchantman, and in 1854 as a farmer on the Island of Caprera. In 1859 the war of Italian Liberation enabled him to render valuable services to Victor Emmanuel and the French. Meanwhile the Mazzinists had been conspiring against the Bourbon tyranny in the two Sicilies, and Garibaldi went to their aid. By the efforts of the "Thousand Heroes" Sicily was free in three months, and four months later he entered Naples. When Victor Emmanuel arrived there, Garibaldi refused all reward and retired to Caprera. In 1862 he made a rash expedition against Rome, but the Italians sent troops against him and he was taken prisoner. He paid a visit to England to support

the cause of Denmark, and was received with wild enthusiasm by the people, but requested to return home by the Government. In the war of 1866 he once more commanded the "Red Shirts" in the Tyrol, and next year made his last attempt on the Holy City. After varying fortunes he retired to Caprera again in 1870. In this year he came to the assistance of the French Republic, but, crippled by illness and outnumbered, he failed in his venture. An unlucky marriage in 1860 had been annulled in 1879, and in 1880 he married the nurse of his grand-children. Through the generosity of the English he became proprietor of the Island of Caprera, where he remained, almost a complete invalid, till his death in 1882. He forms the central figure in the story of Italian independence.

On his visit to England in 1864, he was presented by the Corporation with the Freedom of the City in a gold box.

263. SIR HENRY E. KNIGHT, Lord Mayor, 1882.

Oil Painting by John Robert Dicksee.

Canvas, 56 ins. by 45 ins.

Subscribed for and presented to the City of London School by old Pupils, to commemorate the fact of an old Pupil attaining to the dignity of Lord Mayor, and the opening of the new building on the Thames Embankment during his mayoralty. 1882.

CITY OF LONDON SCHOOL.

Sir Henry Knight entered the Court of Common Council, 1867; elected Alderman of Cripplegate, 1874; served the office of Sheriff, 1875; Lord Mayor, 1882. It was during his mayoralty that Viscount Wolseley, K.P., was presented with an Address in a gold box, and Lord Alcester with the Freedom of the City in a gold box and a Sword of Honour, on the successful termination of the campaign in Egypt.

264. BURNHAM BEECHES.

Oil Painting by J. Adam.

Canvas, 31 ins. by 50 ins.

Purchased. 1882.

ALDERMEN'S LUNCHEON ROOM.

265. BENJAMIN DISRAELI, EARL OF BEACONSFIELD, K.G.*Marble Bust by Richard Belt.*

A commission from the Corporation. 1882.

COUNCIL CHAMBER LOBBY.

Benjamin Disraeli, the illustrious statesman and orator, was born in London in 1804. While a youth he was placed in a solicitor's office (in Frederick's Place, Old Jewry), but remained there only a few months. At the age of twenty he produced his first literary work, a satirical poem entitled "The Dunciad of To-Day," and also the first part of "Vivian Grey." In 1828 he published "Popanilla," a burlesque on the leading political topics of the day, and in the following year the "Young Duke," and "Contarini Fleming." In 1832 he contested the Borough of High Wycombe in the Radical interest, but was defeated. In August of the same year he was again defeated, and again in 1834. In November of that year he contested Taunton in the Tory interest, but unsuccessfully. At the General Election in 1837 he contested Maidstone as a Tory, and won the second seat, which had hitherto been held by a Whig, and on 7th December, 1837, made his celebrated maiden speech in the House of Commons. Almost from the moment he rose to his feet he was interrupted by bursts of laughter, and, at length, quite unable to obtain the ear of the House, he concluded, shouting at the pitch of his voice, "I have begun several times many things (laughter), and I have often succeeded at last (Question); I will sit down now, but the time will come when you will hear me." It was not until 1839 that by his speech on the Chartist Riots he made any great impression on the House. In August of that year he married Mrs. Wyndham Lewis, the widow of his former colleague in the representation of Maidstone, and by this union acquired a large fortune. In 1841 he changed his seat at Maidstone for that of Shrewsbury. In 1847 he was returned for Buckinghamshire, and in 1852 became Chancellor of the Exchequer in Lord Derby's first Administration, and again in 1858 accepted that office, but in June of that year relinquished it on the defeat of the Government on the Franchise Bill. Until 1866 the Conservatives were in Opposition, when, on the formation of the third Derby Administration, he became a third time Chancellor of the Exchequer, and, in 1868, on the resignation of Lord Derby, he became Prime Minister. At the General Election in the autumn of that year, upon a substantial Liberal majority, he resigned office, but in 1874, upon the return of the Tories to power, he again became Prime Minister. In 1876 he entered the Upper House as Earl of Beacons-

field. In July, 1878, he was the English Plenipotentiary with Lord Salisbury at the Berlin Congress, upon the Eastern Question, on the return from which he uttered the famous phrase: "We bring you peace, and peace with honour." He received the Order of the Garter, and on 3rd August of that year the Freedom of the City in a gold box was presented to him. At the General Election in 1880 the Liberal Party returned to office, and from that time his appearances in public were rare. He added another novel, "Endymion," to the long list of his literary works, and received his political friends at Hughenden, but he admitted that his political career was ended. The winter of 1880-81 was of exceptional severity, and towards the end of it he was attacked by bronchitis, and died on April 19th. He was buried by the side of his wife, Mary Anne, Viscountess Beaconsfield, in Hughenden Churchyard. The anniversary of his death is commemorated by his admirers by the wearing of the primrose, the favourite flower of the celebrated statesman, out of which has since sprung the now famous "Primrose League." His last of many attendances at the Guildhall was on the 9th November, 1879, on the entry into the Mayoralty of Sir Francis Wyatt Truscott, and it was on that occasion, when the striking pallor of his countenance so betokened his physical frailty, that the veteran statesman proceeded up the Library to be received by the Lord Mayor amid an excitement and applause which has not since been witnessed at the Guildhall, in respect to any Prime Minister.

266. WILLIAM EWART GLADSTONE.

Marble Bust by Thomas Woolner, R.A.

A commission from the Corporation. 1882.

The marble for this bust was presented by the Company that works the ancient marble quarries in the Island of Pharos.

COUNCIL CHAMBER LOBBY.

The illustrious statesman and orator was born at Liverpool in 1809, and educated at Eton and Christ Church, Oxford, of which he was nominated a student in 1829, and graduated, taking a double first-class at Michaelmas term, 1831. He was returned to Parliament in the Conservative interest for Newark, at the age of twenty-four. For six years and three months he was a member of Lincoln's Inn, when he petitioned for the removal of his name from the books of the Society, on the ground of his

having given up his intention of being called to the Bar. In the House of Commons, his mercantile origin, the success of his University career, his habits of business, and his high character, recommended him to the notice of Sir Robert Peel, and in 1834 he was appointed a Junior Lord of the Treasury, and in the following year Under-Secretary for the Colonies. In 1841 he was Vice-President of the Board of Trade and Master of the Mint. In 1843 he became President of the Board of Trade. Four years later he was elected for the University of Oxford. Upon the question of University Reform he found himself frequently opposed to his former friends, and in 1851 he separated himself from the great body of the Conservative Party. In the Coalition Ministry, under the Earl of Aberdeen, in 1852, he became Chancellor of the Exchequer. In 1858 he accepted a special mission to the Ionian Islands to arrange difficulties which had arisen in the administration of that dependency, and in 1859 resumed under Lord Palmerston the office of Chancellor of the Exchequer. In the General Election of 1865, having been rejected by the University of Oxford, he was returned for South Lancashire, and, after the death of Lord Palmerston, became the Leader of the House of Commons, retaining the office of Chancellor of the Exchequer; on the defeat of the Reform Bill, in 1866, he and his colleagues resigned. At the General Election of 1868 he was defeated in his candidature for South Lancashire, but returned for Greenwich, and on the resignation of Mr. Disraeli's Ministry, in December of that year, succeeded that statesman as Prime Minister. The principal events of his Administration were the Irish Church Disestablishment Act, 1869, the Abolition of Purchase in the Army, and the Ballot Act. Being defeated on the University Education (Ireland) Bill in March, 1873, he tendered his resignation, but Mr. Disraeli, declining to take office, Mr. Gladstone, with reluctance, undertook to re-construct the Cabinet. At the General Election in February, 1874, the Conservatives were returned by a large majority, and he resigned office. At the General Election in 1880 he was returned to Parliament for Midlothian, and, the Liberal Party returning to power, he resumed office as First Lord of the Treasury and Chancellor of the Exchequer. On the 13th October, 1881, an address in a gold box was presented to him by the Corporation. In 1885, upon his resignation of office, he was succeeded by Lord Salisbury, on the defeat of whose Government, in February, 1886, he again returned to power as Prime Minister, his immediate achievement then being the introduction of the Government of Ireland Bill; the second reading of which was defeated on 7th June, 1886. Mr. Gladstone was the author of several important literary works, notably "Studies on Homer and the Homeric Age," "Juventus Mundi—the Gods and Men of the Heroic Age," "Homeric

Synchronisms," etc., etc. His death took place in 1898, in his 89th year, and he was buried in Westminster Abbey. He was unrivalled as an orator and Parliamentary leader, and was distinguished for the lofty character of his public and domestic life. Few statesmen excited greater hostility during his public career, but, at his death, all parties and persons, in every rank of life, united in the high tribute they paid to his great career.

267. REV. G. F. W. MORTIMER, D.D., Head Master of the City of London School.

Marble Bust by C. Bacon.

Presented by Mrs. Mortimer, on the opening of the new School on the Victoria Embankment. 1882.

CITY OF LONDON SCHOOL.

Schoolmaster and divine; born, 1805; was the son of a country gentleman at Bishopsteignton in Devonshire. At the age of eighteen he went to Balliol College, Oxford, and, six years later, was ordained. After being Head Master at Newcastle Grammar School and of the Western School at Brompton, London, he was appointed, in 1840, to the scene of his longest and most successful labours, the Head Mastership of the City of London School, which he held for twenty-five years. He died in 1871. In testimony of his public services the Court of Common Council presented him with the Freedom of the City on the 25th May, 1848.

✓ **268. MADAME GUILIA GRISI.**

Miniature Painting by John S. Stump.

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

The famous operatic singer was born at Milan in 1812. She made her first appearance in public at Bologna as "Emma" in Rossini's "Zelmira." She came to London in 1834 and played in the principal operas with brilliant success. She died at Berlin, 25th November, 1869.

✓ **269. MADAME GUIDETTA PASTA.***Miniature Painting by John S. Stump.*

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

Guidetta Pasta was born in 1798, and, at the age of eighteen, became a pupil at the Milan Conservatoire of Music. At the age of twenty-three she appeared on the Paris operatic stage. Bellini composed for her his "Norma" and "La Sonnambula," and Pacini wrote his "Niobe" for her. She won her celebrity in these operas. She died at her residence on Lake Como, April 1st, 1865.

270. MARIA FOOTE, Countess of Harrington.*Miniature Painting by John S. Stump.*

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

This popular actress was born in 1798, and, at the age of twelve, made her *début* at the Plymouth Theatre in the character of "Juliet." She married, in 1831, Charles, fourth Earl of Harrington, and died 27th December, 1867.

✓ **271. EDMUND KEAN,** in the character of "Brutus."*Miniature Painting by John S. Stump.*

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

The celebrated tragedian was born 4th November, 1787. His first appearance was at the age of four, as "Cupid" recumbent at the feet of "Sylvia" and "Cymon" in Noverre's Ballet, at the London Opera House. He performed, at the age of fourteen, at York Theatre, and, at the age of twenty, played leading parts at Belfast Theatre with Mrs. Siddons. He made his *début* in London at Drury Lane Theatre, 26th January, 1814, as "Shylock," and roused the audience to almost uncontrollable enthusiasm. His last appearance was in the character of "Othello" to his son's "Iago," 25th March, 1833. He died on the 15th May following.

✓ **272. CHARLES KEAN.***Miniature Painting by John S. Stump.*

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

Charles John Kean, an actor of high repute and the son of Edmund Kean, was born 18th January, 1811, and educated at Eton. He made his *début* at Drury Lane Theatre, 1827, in the character of "Norval." In 1830 he visited America. In 1838 he played "Hamlet" at Drury Lane. His greatest successes were considered to be in the character of "Louis XI" and in the "Corsican Brothers." He died 22nd January, 1868.

273. JOHN S. STUMP.*Miniature Painting by John S. Stump.*

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

He was a noted miniature painter and a constant exhibitor at the various London Exhibitions up to 1845. He died in 1863.

274. A GROUP OF CHILDREN.*Miniature Painting by John S. Stump.*

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

275. TWO CHILDREN at a Stream.*Miniature Painting by John S. Stump.*

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

276. A PORTRAIT.

Miniature Painting by John S. Stump.

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

277. A PORTRAIT.

Miniature Painting by John S. Stump.

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

278. KING CHARLES I.

Proof Engraving after Vandyke, by Sir Robert Strange.

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

(See No. 2.)

279. ANNE PAGE AND SLENDER.

Proof Engraving by Pierre Simon, after R. Smirke, R.A.

Bequeathed by F. W. Daniels, Esq. 1882.

ART GALLERY.

280. JOHN LAIRD MAIR, LORD LAWRENCE, G.C.B.

Oil Painting by John Robert Dicksee.

Canvas, 40 ins. by 32 ins.

Presented by the Artist. 1883.

PUBLIC HEALTH DEPARTMENT COMMITTEE ROOM.

John Laird Mair Lawrence was born 4th March, 1811, and was educated at Foyle College, Londonderry, and East India College, Hailey-

bury. He entered the Bengal Civil Service in 1829, and after serving with distinction was appointed Commissioner of the Sutlej, 1846, and of the Punjaub in 1849. He checked the Mutiny at Lahore in July, 1857, was made Viceroy of India in 1863, and held that position until 1868, when he resigned. In the following year he was raised to the peerage, and served as first Chairman of the London School Board, which position he held until 1875. He died 1879.

281. RUSSELL **GURNEY**, Q.C., M.P.

Marble Bust by H. P. MacCarthy.

A commission from the Corporation. 1883.

COUNCIL CHAMBER CORRIDOR.

The Right Honourable Russell Gurney was born in 1804, and educated at Trinity College, Cambridge, where, in 1826, he took his B.A. degree. He was called to the Bar at the age of twenty-four, and, having for some years been a Common Pleader of the City of London, was, in 1845, made a Q.C. In 1856 he was elected Recorder of the City of London, which position he held until 1878. In 1856 he was chosen one of the Commissioners to inquire into the disturbances in Jamaica, and in 1871 was again chosen to act as Her Majesty's Commissioner for the settlement of the British and American claims under the twelfth article of the Treaty of Washington. He represented Southampton in Parliament in the Conservative interest, and in 1874 succeeded in passing through the House the Public Worship Regulation Bill. He died in 1878, a few months after his resignation of the Recordership.

282. JOHN, EARL **RUSSELL**, K.G.

Marble Bust by C. B. Birch, A.R.A.

A commission from the Corporation. 1883.

COUNCIL CHAMBER LOBBY.

John, First Earl Russell, K.G., better known as Lord John Russell, was the son of John, Sixth Duke of Bedford, and was born 1792. He was educated at Westminster and Edinburgh, and entered Parliament in 1813 at the age of twenty-one, as Member for Tavistock, and was mainly

instrumental in passing the Roman Catholic Relief Bill in 1829. On March 1st, 1831, he introduced the great Bill for Parliamentary Reform, which received the Royal Assent in June, 1832. He was Premier from 1846 to 1852 and Foreign Secretary from 1859 to 1865, when, on the death of Lord Palmerston, he became a second time Prime Minister. He was raised to the peerage in 1861 and died in 1878.

283. GEORGE III at St. Paul's Cathedral on St. George's Day, 23rd April, 1789, the day appointed for a General Thanksgiving for the King's recovery.

Proof Engraving by J. Neagle, after the Drawing by E. Dayes, in the King's possession.

Presented by Mrs. C. McLaughlin, at the wish of her uncle, Thomas Quested Finnis, Alderman. 1884.

REMEMBRANCER'S OFFICE, 41, PARLIAMENT STREET, S.W.

284. DITTO.

Proof Engraving, slightly coloured.

Presented by Mrs. C. McLaughlin, at the wish of her uncle, Thomas Quested Finnis, Alderman. 1884.

ACCOUNTANT'S OFFICE.

285. VIEW of the Choir of St. Paul's Cathedral on the Day of Thanksgiving for the recovery of George III, 23rd April, 1789.

Proof Engraving by R. Pollard, after the Drawing by E. Dayes, in the King's possession.

Presented by Mrs. C. McLaughlin, at the wish of her uncle, Thomas Quested Finnis, Alderman. 1884.

REMEMBRANCER'S OFFICE, 41, PARLIAMENT STREET, S.W.

285a. SIR RICHARD PHILLIPS.*Oil Painting. Artist unknown.*

Canvas, 50 ins. by 40 ins.

Presented by his grandson, the Rev. George E. Phillips. 1885.

NO. 2 COMMITTEE ROOM.

Sir Richard Phillips, author, bookseller and publisher, was the son of a farmer in Leicestershire, and was born 1767. He founded, in 1796, *The Monthly Magazine*. In the course of his career he underwent imprisonment for publishing Radical literature. In 1807 he served the office of Sheriff, when he was knighted. He died 1840.

285b. ADMINISTERING the Mayoralty Oath to Nathaniel Newnham.*Oil Study by William Miller for the large Picture, No. 55.*

Canvas, 24 ins. by 28 ins.

1885.

NO. 3 COMMITTEE ROOM.

(See Nos. 55 and 308.)

286. SIR BENJAMIN SAMUEL PHILLIPS, Kt., Lord Mayor, 1865.*Marble Bust by Walter Merrett.*

Presented by the Inhabitants of the Ward of Farringdon Within. 1885.

COUNCIL CHAMBER CORRIDOR.

Sir Benjamin Samuel Phillips was born in 1811, and died in 1889. He was a merchant and warehouseman in Newgate Street, and a leading member of the Jewish community in London. He became a member of the Court of Common Council for the Ward of Farringdon Within in 1847, and in 1857 he was elected Alderman of the Ward. He served the office of Sheriff in 1859 and in 1865 became Lord Mayor. He had a remarkable mayoralty, his personal popularity ensuring a brilliant and distinguished occupancy of the Mansion House. Among his guests during

his year of office were the King and Queen of the Belgians; while in the direction of charity he initiated a fund for the alleviation of the suffering caused by the visitation of the cholera to the Metropolis, and a fund also for the relief of the distress occasioned by the famine in India.

It was during his mayoralty that H.R.H. the late Duke of Edinburgh, afterwards Duke of Saxe-Coburg-Gotha, was received at the Guildhall and presented with the Freedom of the City in a gold box.

Sir Benjamin retired from his position of Alderman in 1887 and was succeeded by his son, Sir George F. Faudel Phillips, Bart., G.C.I.E., who served the office of Lord Mayor in 1896-7—the year of the celebration of Her Majesty Queen Victoria's Diamond Jubilee, and still represents the Ward of Farringdon Within on the Court of Aldermen.

287. Interior of the DEBTORS' PRISON, Whitecross Street.
1830.

Oil Painting. Artist unknown.

Canvas, 8 ins. by 8 ins.

Presented by Miss Ward. 1885.

ART GALLERY.

The prison was built in 1815 from the designs of William Montague, Clerk of the City Works. It was calculated to hold 400 prisoners, and was a large and gloomy place. The alterations in the law in regard to imprisonment for debt rendered the prison unnecessary, and, in 1870, it was closed, its Governor, Benjamin Constable, pensioned off, and the structure demolished, the site being now occupied by the City goods station of the Midland Railway.

288. MANSION HOUSE. Circa 1750.

Oil Painting. Artist unknown.

Canvas, 32 ins. by 39 ins.

Purchased. 1885.

ART GALLERY.

The present Mansion House, the residence of the Lord Mayor for the time being, was built on the site of the Stocks Market, from the

designs of George Dance, City Surveyor. The first stone was laid 1739, and the work completed in 1753, the cost being £71,000. It is a substantial structure of Portland stone. The principal room is the Egyptian Hall, so called because it originally was intended to be a reproduction of the Egyptian hall described by Vitruvius. It is adorned with fine examples of British sculpture. The other state rooms decorated with dignity are the Saloon, the Drawing Room and the Lord Mayor's Parlour.

(See No. 872.)

289. ANTHONY ASHLEY-COOPER, Seventh EARL OF SHAFTESBURY, K.G.

Marble Bust by Walter Merrett.

A commission from the Corporation. 1886.

COUNCIL CHAMBER CORRIDOR.

Anthony Ashley-Cooper, seventh Earl of Shaftesbury, K.G., the eminent social reformer and philanthropist, was born in London in 1801, and educated at Harrow and Christchurch, Oxford. In 1826 he entered Parliament for Woodstock; was a Commissioner of the Board of Control from 1828 to 1830; a Lord of the Admiralty, 1834-5; and an Ecclesiastical Commissioner, 1841-7. His strongest sympathies were, however, not in politics, but in the amelioration and enlightenment of the lower classes. He effected the exclusion of female labour and of boys under thirteen years of age from the mines; supported and carried the "Ten Hours Bill" relating to factories; was President of the Ragged School Union; originated the Shoeblack Brigade, etc., and worked unremittingly on behalf of homeless and destitute children. He was Chairman of the Lunacy Commission for fifty years, President of the Bible Society, of the Pastoral Aid Society, and of the Society for Converting the Jews. He succeeded to the Earldom in 1851, was made K.G. in 1862, and died at Folkestone in 1885. In 1884 the Freedom of the City of London was presented to him in a gold box.

290. PLASTER CAST of the above Bust of the Earl of Shaftesbury.

By Walter Merrett.

1886.

ART GALLERY.

291. GENERAL CHARLES GEORGE GORDON, C.B., R.E.*Marble Bust by W. Theed.*

A commission from the Corporation. 1886.

COUNCIL CHAMBER CORRIDOR.

Major-General Charles Gordon, familiarly called "Chinese Gordon," was born at Woolwich in 1833. In 1852 he received a Commission in the Royal Engineers, served in the Crimea, and was wounded at Sebastopol. In 1860 he joined the allied Army in China, and was present at the capture of Pekin. His assistance in subduing the great Taiping rebellion in 1862 led to his appointment to the command of the "Ever Victorious Army" and the offer of the highest honours and rewards by the Chinese Emperor. These Gordon declined and returned to England. From 1871-3 he was British Vice-Consul of the Delta of the Danube, and in the latter year undertook an expedition to Africa, was appointed by the Khedive Governor of the Equatorial Lakes Provinces, was made a Pasha, and in 1877 became Governor of the Soudan. In 1879 he returned to England. For a short time he was Private Secretary to the Marquess of Ripon, Governor-General for India, and he also undertook a command in Mauritius and a mission to Cape Colony. In 1883 he resided in Palestine, and published "Reflections in Palestine," illustrating his religious views. The following year he was asked by the British Government to carry out the pacification of the Soudan, and again became the Governor-General of that district. He was invested at Khartoum by the forces of the Mahdi, and killed there on January 24th, 1885.

292. PLASTER CAST of the above Bust of General Gordon.

1886.

ART GALLERY.

293. SIR ROBERT WALTER GARDEN, BART., Lord Mayor, 1857.*Marble Bust by Walter Merrett.*

A commission from the Corporation. 1886.

COUNCIL CHAMBER CORRIDOR.

Elected Alderman of the Ward of Dowgate, 1849 to 1871, and of Bridge Without 1871 to 1888; Sheriff, 1850; Lord Mayor, 1857; Member of

Parliament for Barnstaple, 1880 to 1885; died, 1888. During his year of office it was resolved to present Sir John L. M. Lawrence, Bart., G.C.B. (afterwards Lord Lawrence),* with the Freedom of the City in a gold box.

* See No. 280.

294. QUEEN ANNE.

Marble Statue. A Replica erected by Messrs. Mowlem & Co. to replace the original Stone Statue by Francis Bird which was erected in 1712.

1886.

IN FRONT OF ST. PAUL'S CATHEDRAL.

Queen Anne, the last reigning Sovereign of the Stuart dynasty, was born in 1665, and was the second daughter of James, Duke of York, and Anne Hyde, daughter of the Earl of Clarendon. She was married in 1683, at St. James's, to George, Prince of Denmark, and succeeded to the English Throne in 1702. She survived her husband for nearly six years, and died at Kensington Palace in 1714. She was an estimable character in private life, and although lacking somewhat of decision and energy, fully deserved her title of "good Queen Anne."

295. ROBERT ARTHUR GASCOIGNE CECIL, MARQUESS OF SALISBURY, K.G.

Marble Bust by A. Bruce Joy, R.H.A.

Presented by Public Subscription. 1886.

MANSION HOUSE.

Robert Arthur Talbot Gascoyne-Cecil, third Marquess of Salisbury, K.G., was born in 1830 and educated at Eton and Christchurch, Oxford. He entered Parliament in 1853 as Conservative Member for Stamford, and retained that seat till his succession to the title in 1868. In 1866 he became Secretary of State for India, and in 1878 for Foreign Affairs, when he acted as Plenipotentiary to the Congress of Berlin. In 1886 he became Prime Minister, and held that office on two subsequent occasions, till July, 1902. He became the leading statesman of his country, and was recognised as such throughout the world. In addition to his other distractions, he engaged in literary and scientific pursuits. He died, and was buried, at Hatfield in 1903.

296. PHILLIMORE ISLAND, SHIPLAKE.

Oil Painting by Alfred de Breanski.

Canvas, 31 ins. by 20 ins.

Presented by John Craggs Leefe, Esq., formerly a member of the Corporation. 1886.

ART GALLERY.

297. FLIRTATION.

Oil Painting by J. Seymour Lucas, R.A.

Canvas, 30 ins. by 22 ins.

Presented by Henry Clarke, Esq., J.P., formerly a member of the Corporation and of the London County Council. 1886.

ART GALLERY.

The incident represents a country squire, who, under pretence of taking some refreshment, has called to see his tenant farmer's attractive daughter.

298. DUTCH SCHUYTS, beating out of the Scheldt.

Oil Painting by R. Beavis.

Canvas, 18 ins. by 24 ins.

Presented by J. H. Skilbeck, Esq., formerly a member of the Corporation. 1886.

ART GALLERY.

299. HASTINGS.

Oil Painting by Gustave de Breanski.

Canvas, 30 ins. by 50 ins.

Presented by Graham King, Esq., formerly a member of the Corporation. 1886.

NO. 7 COMMITTEE ROOM.

300. THE PRINCES IN THE TOWER.*Oil Painting by James Northcote, R.A.*

Canvas, 33 ins. by 24 ins.

Presented by Alderman Sir William Treloar, Bart. 1886.

CITY OF LONDON ASYLUM.

301. THE ROYAL BANQUET given to H.M. Queen Victoria in the Guildhall, on 9th November, 1837, by the Corporation of London.*Proof Engraving. Drawn and etched by Thomas Dighton.*

Presented by Henry Squire, Esq., formerly a member of the Corporation. 1886.

LIBRARY.

302. QUEEN VICTORIA seated on the throne in the House of Lords.*Proof Engraving by Henry Cousins, after the Painting by
Sir George Hayter.*

Presented by Henry Squire, Esq., formerly a member of the Corporation. 1886.

REMEMBRANCER'S OFFICE, 41, PARLIAMENT STREET, S.W.

(See Nos. 100, 102, 155, 258, 342, 516, 608, 632 and 851.)

303. ARTHUR WELLESLEY, DUKE OF WELLINGTON, K.G., bearing the Sword of State at St. Paul's Cathedral, on the occasion of the General Thanksgiving after the Battle of Waterloo.*Proof Engraving by William Bromley, A.R.A., after the Painting by
Sir Thomas Lawrence, P.R.A.*

Presented by Henry Squire, Esq., formerly a member of the Corporation. 1886.

ACCOUNTANT'S OFFICE.

(See Nos. 89, 154 and 172.)

304. THE MURDER OF JAMES I of Scotland.

Proof Engraving by T. Ryder, after the Painting by John Opie, R.A.

Presented by Henry Squire, Esq., formerly a member of the Corporation. 1886.

ACCOUNTANT'S OFFICE.

(See No. 50.)

305. THE MURDER OF DAVID RIZZIO.

*Proof Engraving by Isaac Taylor, Jun., after the Painting by
John Opie, R.A.*

Presented by Henry Squire, Esq., formerly a member of the Corporation. 1886.

ACCOUNTANT'S OFFICE.

(See No. 49.)

306. THE DEFEAT of the Spanish Floating Batteries at Gibraltar.

*Proof Engraving by William Sharp, after the Painting by
J. S. Copley, R.A.*

Presented by Henry Squire, Esq., formerly a member of the Corporation. 1886.

ACCOUNTANT'S OFFICE.

(See No. 43.)

307. THE DEATH OF WAT TYLER.

*Proof Engraving by Anker Smith, after the Painting by
James Northcote, R.A.*

Presented by Henry Squire, Esq., formerly a member of the Corporation. 1886.

ART GALLERY.

(See No. 48.)

**308. THE CEREMONY OF ADMINISTERING THE MAYORALTY
OATH** to Nathaniel Newnham, 1782.

*Proof Engraving by Benjamin Smith, after the Painting by
William Miller.*

Presented by Henry Squire, Esq., formerly a member of the Corporation. 1886.

MUSEUM.

(See Nos. 55 and 285b.)

309. AN ITALIAN MARKET WOMAN.

Statue in Cement by F. Lucchesi.

Presented by W. Barnes, Esq.

FREEMEN'S ORPHAN SCHOOL.

310. THE EMIGRANT GIRL.

Plaster Statue.

Presented by W. Barnes, Esq.

FREEMEN'S ORPHAN SCHOOL.

311. THOUGHT.

Plaster Statue.

Presented by W. Barnes, Esq.

FREEMEN'S ORPHAN SCHOOL.

312. WHITTINGTON listening to Bow Bells.

Plaster Statue by W. Calder Marshall, R.A.

FREEMEN'S ORPHAN SCHOOL.

- 313. HELEN WALKER**, the Jeannie Deans of Sir Walter Scott.
Plaster Statue, from the Design of Mr. Calder Marshall, R.A.
FREEMEN'S ORPHAN SCHOOL.

**314. FAITH; TEMPERANCE; JUSTICE; PRU-
DENCE; HOPE; FORTITUDE; CHARITY.**

Seven Steel Engravings from the original Paintings by Sir Joshua Reynolds, P.R.A., in the possession of the Earl of Normanton.

MUSEUM.

315. THE LAST SUPPER.

*Steel Engraving by T. Ryder, after the Painting by
Sir Benjamin West, P.R.A.*

MUSEUM.

316. SCENES from "Richard III" and "King John."

Two Steel Engravings after James Northcote, R.A.

ART GALLERY.

317. JOHANNIS ELLYS.

Mezzotint Engraving.

LIBRARY (NOW ARRANGED IN PORTFOLIO).

318. VIEW OF ST. JAMES'S GATE.

Engraving.

LIBRARY (NOW ARRANGED IN PORTFOLIO).

319. VIEW of the Horse Guards. Date 1777.

*Engraving by Edward Rooker, after the Water Colour Drawing by
Paul Sandby, R.A.*

LIBRARY.

320. THE COCK-PIT.

Steel Engraving, designed and engraved by W. Hogarth.

Presented by C. J. Shoppee, Esq. 1886.

MUSEUM.

321. HENRY VIII granting a Charter to the Barber-Surgeons' Company.

Steel Engraving, date 1736, by H. Baron, after the Painting by Hans Holbein at Barbers' Hall.

MUSEUM.

322. JOHN WILKES, Lord Mayor, 1775.

Coloured Print, date 1770, drawn and engraved by J. Dixon.

LIBRARY.

John Wilkes, a political character of considerable popularity, whose importance in his day was exaggerated by the injudicious persistent proceedings of the Government against him. He was born in Clerkenwell in 1727, the son of a wealthy distiller, and was educated at Hertford and at the University of Leyden. He sat in Parliament for Aylesbury in 1757 and 1761. In March, 1762, he published "Observations on the Rupture with Spain," and on the 23rd April, 1763, issued his loudly-condemned paper, the 45th number of the *North Briton*. For this he was arrested under a general warrant, and committed to the Tower, but was released by Chief Justice Pratt, May 3rd, who pronounced general warrants to be contrary to the law. He was expelled the House of Commons, but was re-elected for Middlesex, and again rejected by the House. He was, in 1774, nominated Lord Mayor of London, and served, 1775, and was permitted to take his seat as Member for Middlesex. The lucrative post of City Chamberlain fell to his lot in 1779, and was retained by him till his death. On his own motion in 1782, in the House of Commons, all records of the resolutions relative to his expulsion were expunged from the journals. During the Gordon riots in 1780, Alderman Wilkes came forth as the champion of law and order. He died in 1797.

- 323.** West view of **OLD LONDON BRIDGE** from Southwark Bridge.

Coloured Print.

LIBRARY.

- 324.** North-west View of **NEW LONDON BRIDGE.** 1827.

Coloured Print.

LIBRARY.

- 325.** SIR DAVID **SALOMONS**, BART., Lord Mayor, 1855.

Engraving.

CITY OF LONDON SCHOOL.

(See Nos. 158 and 168.)

- 326.** WILLIAM **SHAKESPEARE.**

Engraving from the Chandos Portrait in the possession of the Earl of Ellesmere.

CITY OF LONDON SCHOOL.

- 327.** JOHN **TRAVERS.**

Engraving.

CITY OF LONDON SCHOOL.

He was the head of an eminent firm of wholesale grocers in St. Swithin's Lane. For many years he was an influential promoter of the Liberal cause in the City of London. At his decease in 1844 his fellow-citizens and friends testified to their estimation of his character and services by establishing at the City of London School a scholarship of the value of £50 per annum, called "The Travers Scholarship."

- 328.** **SCENE** from "A Winter's Tale."

Oil Painting by W. Hamilton, R.A.

Canvas, 31 ins. by 23 ins.

Presented by Alderman Sir F. Wyatt Truscott. 1886.

TOWN CLERK'S OFFICE.

329. A PIPER AND A PAIR OF NUTCRACKERS.

*Pen and Ink Drawing by J. Chumley, Esq., after the Painting by
Sir Edwin Landseer, R.A.*

Presented by J. Chumley, Esq. 1886.

HALLKEEPER'S RESIDENCE.

330. THE POACHER.

Oil Painting by Edward Bird, R.A.

Panel, 18 ins. by 24 ins.

Presented by William Rome, Esq., F.S.A., formerly a member of the Corporation. 1887.

ART GALLERY.

331. SIR STAFFORD NORTHCOTE, EARL OF IDDESLEIGH.

Marble Bust by William Tyler.

A commission from the Corporation. 1887.

COUNCIL CHAMBER LOBBY.

Sir Stafford Henry Northcote, Earl of Iddesleigh, G.C.B., was born in 1818, and was the eldest son of Henry Stafford Northcote, and grandson of the seventh Baronet. He became Private Secretary to Mr. W. E. Gladstone in 1843; and twelve years later entered Parliament as Member for Dudley. In 1859 he was appointed Financial Secretary to the Treasury, and in 1866 President of the Board of Trade. In 1868 he was transferred to the India Office, and in 1874 became Chancellor of the Exchequer. On Mr. Disraeli's elevation to the Peerage he became Leader of the House of Commons. In 1885 he filled the office of First Lord of the Treasury, and was raised to the Peerage as Earl of Iddesleigh and Viscount St. Cyres. He was Foreign Secretary in 1886, but resigned in the following year, and, a few days later, died suddenly at the Prime Minister's house in Downing Street. He was well-known as a conscientious and pure-minded politician.

332. CYMON AND IPHIGENIA.

Oil Painting by George Patten, A.R.A.

Canvas, 149 ins. by 85 ins.

Presented by Sir F. Wyatt Truscott. 1887.

NO. 3 COMMITTEE ROOM.

The scene is taken from Boccaccio, and is laid in the island of Cyprus. There, in distant times, noble youths who found a literary education difficult, might be set to do a labourer's work about the fields, and there, too, lovely ladies might sleep under the breath of a May night, clad only in "subtle" vesture, and with no guard save two lady attendants. Cymon the untaught, on his way from field to field, or vineyard to vineyard, finds in his path the sleeping Iphigenia, the revelation of whose beauty touches his dark intellect and hidden heart to the first sensibility of his brief life.

333. THE THAMES at Bray.

Oil Painting by Walter Goldsmith.

Canvas, 50 ins. by 84 ins.

Presented by the Vintners' Company. 1887.

Exhibited at the Royal Academy, 1887.

NO. 7 COMMITTEE ROOM.

334. THE STREAM in Summer time.

Oil Painting by B. W. Leader, A.R.A.

Canvas, 18 ins. by 26 ins.

Presented by the Drapers' Company. 1887.

ART GALLERY.

335. FARNINGHAM.

Water Colour Drawing by Bernard Evans, R.I.

Paper, 15 ins. by 20 ins.

Presented by E. W. Parkes, Esq. 1887.

PUBLIC HEALTH DEPARTMENT.

336. ROBERT FITZ WALTER receiving the City's Banner from the Lord Mayor, on the steps of St. Paul's Cathedral. Tempo Henry III, 1210-1250.

Tapestry Panel, designed by Richard Beavis and executed at the Windsor Tapestry Works.

114 ins. by 68 ins.

A commission from the Corporation. 1887.

MANSION HOUSE.

Robert Fitz Walter, Castellain and Chief Banneret of London in the reign of Henry III (1215-1250), is receiving from the hands of the Lord Mayor the City's Banner. He is attired as a knight, in full armour and on his war horse, with his standard-bearer carrying his banner with his arms displayed thereon, and followed by armed knights. In the background is old St. Paul's, with a procession headed by the Lord Mayor, Aldermen and Sheriffs, the City's Banner in the hands of the Lord Mayor. "The banner shall be of bright red, with a figure of St. Paul in gold, with the feet and hands and head of silver, and a sword in the hands of the Saint."

337. CARTOON of above.

1887.

LIBRARY CORRIDOR.

- 338. THE SOLEMN JOUST** on London Bridge, between David de Lyndsays, Earl of Crawford, and Lord John de Welles, Ambassador of King Richard II, 1390.

Tapestry Panel, designed by Richard Beavis and executed at the Windsor Tapestry Works.

114 ins. by 68 ins.

A commission from the Corporation. 1887.

MANSION HOUSE.

- 339. CARTOON** of above.

1887.

LIBRARY CORRIDOR.

- 340. QUEEN ELIZABETH** opening the Royal Exchange, 1571; Sir Thomas Gresham receiving Her Majesty.

Tapestry Panel, designed by Richard Beavis and executed at the Windsor Tapestry Works.

114 ins. by 68 ins.

A commission from the Corporation. 1887.

MANSION HOUSE.

- 341. CARTOON** of the above.

1887.

ART GALLERY.

- 342. VISIT OF QUEEN VICTORIA** to the Mansion House, in the year of her Jubilee, 1887.

Tapestry Panel, designed by Richard Beavis and executed at the Windsor Tapestry Works.

114 ins. by 68 ins.

A commission from the Corporation. 1887.

MANSION HOUSE.

(See Nos. 100, 102, 155, 258, 302, 516, 608, 632 and 851.)

- 343.** SIR THOMAS **MORE** receiving the benediction of his father in the Court of King's Bench.

Oil Painting by S. A. Hart, R.A., a Sketch for a larger Picture.

Canvas, 42 ins. by 54 ins.

Presented by A. Durlacher, Esq. 1887.

PUBLIC HEALTH DEPARTMENT.

"Whenever he passed through Westminster Hall to his place in the Chancery by the Court of King's Bench, if his father (one of the Puisne Judges thereof) had been seated, or he came, he would go into the same Court and there reverently kneeling down in sight of them all, duly ask his father's blessing." *Vide* Roper's "Life of Sir Thomas More."

- 344.** THOMAS QUESTED **FINNIS**, Lord Mayor, 1856.

Oil Painting by G. Rookes.

Canvas, 50 ins. by 40 ins.

Presented by Mrs. McLaughlin. 1888.

NO. 2 COMMITTEE ROOM.

Elected Alderman, 1848; Sheriff, 1848; Lord Mayor, 1856; died, 1883. During his year of office the Rev. David Livingstone, LL.D., the explorer, was presented with the Honorary Freedom of the City in a gold box, as were also H.R.H. Prince Frederick William of Prussia (afterwards Emperor of Germany) and H.R.H. the Duke of Cambridge, K.G., Commander-in-Chief.*

* See No. 607.

- 345.** Four Views of **EASTCHEAP** in 1834.

Water Colour Drawings by the Very Rev. J. W. Burgon, Dean of Chichester.

Presented by the Artist. 1888.

MUSEUM.

346. SIR JOHN FALSTAFF.

Sepia Drawing by the Very Rev. J. W. Burgon, D.D., Dean of Chichester. From the doorway of the house erected on the site of the Boar's Head Tavern, Eastcheap.

Presented by the Artist. 1888.

MUSEUM.

347. VASE AND FLOWERS.

Oil Painting. Artist unknown.

Canvas, 26 ins. by 20 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY OFFICES.

348. DEPOSITION FROM THE CROSS.

Oil Painting by Federigo Borocci, of Tuscany.

Canvas, 23 ins. by 17 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

349. VASE AND FLOWERS.

Oil Painting by Mario da Fiori.

Canvas, 52 ins. by 40 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY OFFICES.

350. INTERIOR of a Church.

Oil Painting by Peter Neefs.

Panel, 15 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

351. A FARRIER'S SHOP.*Oil Painting by Barent Gale.*

Canvas, 22 ins. by 17 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S RESIDENCE.

352. VILLAGE FESTIVAL.*Oil Painting by Barent Gale.*

Canvas, 22 ins. by 17 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S RESIDENCE.

353. VENICE. Churches of St. John and St. Paul.*Oil Painting after Francesco Guardi.*

Canvas, 13 ins. by 21 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S RESIDENCE.

✓ 354. HARVEST TIME.*Oil Painting by William Shayer.*

Canvas, 14 ins. by 12 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

✓ 355. LANDSCAPE AND CATTLE.*Water Colour Drawing by T. Sidney Cooper, R.A.*

Paper, 13 ins. by 17 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

356. LANDSCAPE AND RUINS.

Oil Painting by Isaac Moucheron.

Panel, 11 ins. by 14 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

357. SKATING SCENE.

Oil Painting by Heinrich Wilhelm Schweickhardt.

Panel, 9 ins. by 10 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY (UNHUNG).

358. MEETING OF JESUS AND ST. JOHN.

Oil Painting, after the Original by Raphael in the Bridgewater Collection.

Canvas, 20 ins. by 16 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

359. ST. SEBASTIAN.

Oil Painting by Francisco Furini, of Tuscany.

Canvas, 32 ins. by 29 ins.

Bequeathed by William Dunnett. 1888.

CITY OF LONDON ASYLUM.

360. ARCHITECTURAL SUBJECT.

Oil Painting by Kaspar Van Willele—called Van Vitelli.

Canvas, 29 ins. by 24 ins.

Bequeathed by William Dunnett. 1888.

TOWN CLERK'S OFFICE.

361. A FISHERWOMAN.

Oil Painting by Frans de Paula Ferg.

Panel, 10 ins. by 9 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

362. DIANA.

Oil Painting. Artist unknown.

Canvas, 39 ins. by 71 ins.

Bequeathed by William Dunnett. 1888.

TOWN CLERK'S OFFICE.

363. BOY AT A WINDOW, with Cage.

Oil Painting. Artist unknown

Canvas, 10 ins. by 8 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

364. HORSEMEN AT WELL.

Oil Painting. Artist unknown.

Panel, 6 ins. by 5 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

365. RAISING OF JAIRUS'S DAUGHTER.

Oil Painting. Artist unknown.

Canvas, 34 ins. by 20 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

366. FOREST SCENE.

Oil Painting. Artist unknown.

Panel, 5 ins. by 5 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

367. ROCKY LANDSCAPE.

Oil Painting. Artist unknown.

Panel, 5 ins. by 7 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

368. PEASANTS MERRYMAKING.

Oil Painting. Artist unknown.

Canvas, 26 ins. by 27 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

369. MAN AT A WINDOW, with Dead Game.

Oil Painting after Gerard Dow.

Panel, 9 ins. by 7 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

370. SEASCAPE. Moonlight.

Oil Painting. Artist unknown.

Panel, 5 ins. by 6 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

371. PEASANTS GAMBLING.

Oil Painting. Artist unknown.

Canvas, 9 ins. by 14 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

372. SHEPHERDS PIPING, PEASANTS RE-POSING.

Oil Painting. Artist unknown.

Canvas, 9 ins. by 14 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

373. ADORATION OF THE MAGI.

Oil Painting. Artist unknown.

Panel, 11 ins. by 16 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

374. WOODED LANDSCAPE (with Figures and a White Horse).

Oil Painting. Artist unknown.

Canvas, 19 ins. by 25 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

375. NOAH giving thanks.

Oil Painting. Artist unknown.

Canvas, 20 ins. by 22 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S RESIDENCE.

376. THE ANNUNCIATION.

Oil Painting. Artist unknown.

Panel, 8 ins. by 10 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S RESIDENCE.

377. ADORATION OF THE KINGS.

Oil Painting. Artist unknown.

Canvas, 18 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S RESIDENCE.

378. THE FERRY BY MOONLIGHT.

Oil Painting. Artist unknown.

Panel, 9 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

379. A FAIR, with Charlatan.

Oil Painting. Artist unknown.

Copper, 12 ins. by 16 ins.

Bequeathed by William Dunnett. 1888.

TOWN CLERK'S OFFICE.

380. SHEPHERD PIPING AND NYMPH DANCING.

Oil Painting. Artist unknown.

Panel, 18 ins. by 14 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

381. ANCIENT TOWN on the Sea-shore.*Oil Painting. Artist unknown.*

Panel, 8 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

382. RIVER SCENE.*Oil Painting. Artist unknown.*

Panel, 8 ins. by 12 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

383. NAVAL BATTLE.*Oil Painting. Artist unknown.*

Panel, 19 ins. by 36 ins.

Bequeathed by William Dunnett. 1888.

TOWN CLERK'S OFFICE.

384. NAVAL BATTLE.*Oil Painting. Artist unknown.*

Canvas, 9 ins. by 19 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

385. NAVAL BATTLE.*Oil Painting. Artist unknown.*

Canvas, 9 ins. by 19 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

386. LANDSCAPE AND FIGURES.

Oil Painting, Flemish. Artist unknown.

Canvas, 20 ins. by 26 ins.

Bequeathed by William Dunnett. 1888.

NO. 1 COMMITTEE ROOM.

387. ST. JEROME.

Oil Painting. Artist unknown.

Canvas, 44 ins. by 35 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

388. BATTLE PIECE.

Oil Painting. Artist unknown.

Canvas, 9 ins. by 19 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

389. PORTRAIT OF SUSTERMAN.

Oil Painting. Artist unknown.

Millboard, diam. 7 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

390. TITIAN.

Oil Painting. Artist unknown.

Millboard, diam. $8\frac{3}{4}$ ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

391. ANGLERS.

Oil Painting. Artist unknown.

Canvas, 16 ins. by 11 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

392. LANDSCAPE AND LAGOON with many figures.

Oil Painting. Landscape by Adrian Boudewyns; Figures by Peter Bout.

Copper, 7 ins. by 11 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

393. LANDSCAPE with Cows.

Oil Painting. Artist unknown.

Panel, 8 ins. by 11 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

394. A MARTYR holding a Palm.

Oil Painting, Italian School. Artist unknown.

Panel, 9 ins. by 7 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

395. THE GOOD SAMARITAN. (St. Catherine.)

Oil Painting. Landscape by Adrian Boudewyns; Figures by Peter Bout.

Panel, 8 ins. by 11 ins.

Bequeathed by William Dunnett.

NO. 4 COMMITTEE ROOM.

396. LANDSCAPE AND CATTLE.*Oil Painting. Artist unknown.*

Canvas, 8 ins. by 12 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

397. BATTLE SCENE. Boats crossing a Stream.*Oil Painting. Artist unknown.*

Canvas, 9 ins. by 19 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

398. A PORTRAIT.*Oil Painting. Artist unknown.*Millboard, diam. $8\frac{3}{4}$ ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

399. THE CRUCIFIXION.*Oil Painting. Artist unknown.*

Canvas, 19 ins. by 15 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

400. THE CHARLATAN.*Oil Painting. Artist unknown.*

Canvas, 18 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

401. A PLAY.*Oil Painting. Artist unknown.*

Canvas, 9 ins. by 14 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

402. PASTORAL SCENE. Boy Piping.*Oil Painting. Artist unknown.*

Canvas, 17 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

403. LANDSCAPE. Castle on a Hill.*Water Colour Painting. Artist unknown.*

Panel, 7 ins. by 8 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

404. HEAD OF THE VIRGIN.*Oil Painting. Artist unknown.*

Panel, 6 ins. by 5 ins.

Bequeathed by William Dunnett. 1888.

MEMBERS' READING ROOM.

405. MAGDALEN.*Oil Painting, after Carlo Dolci. Artist unknown.*

Panel, 5½ ins. by 5½ ins.

Bequeathed by William Dunnett. 1888.

MEMBERS' READING ROOM.

406. PORTRAIT of a Man. Top of a Snuff Box.*Oil Painting. Artist unknown.*Panel, $3\frac{1}{4}$ ins., circular.

Bequeathed by William Dunnett. 1888.

MEMBERS' READING ROOM.

407. LANDSCAPE AND WATERFALL. Valley of
Arviény, Piedmont.*Water Colour Drawing. Artist unknown.*

Paper, 13 ins. by 21 ins.

Bequeathed by William Dunnett. 1888.

MEMBERS' READING ROOM.

408. VIEW near the Bay of Naples.*Water Colour Drawing. Artist unknown.*

Paper, 13 ins. by 21 ins.

Bequeathed by William Dunnett. 1888.

MEMBERS' READING ROOM.

409. LANDSCAPE with Cows.*Oil Painting. Artist unknown.*

Panel, 12 ins. by 16 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

410. LANDSCAPE with Bridge.*Oil Painting. Artist unknown.*

Canvas, 14 ins. by 11 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S OFFICE.

411. ITALIAN LANDSCAPE AND FIGURES.*Oil Painting. Artist unknown.*

Canvas, 9 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

412. HEAD OF AN OLD MAN.*Oil Painting. Artist unknown.*

Panel, 10 ins. by 8 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

413. JOSEPH.*Oil Painting. Artist unknown.*

Canvas, 23 ins. by 32 ins.

Bequeathed by William Dunnett. 1888.

NO. 2 COMMITTEE ROOM.

414. DEPOSITION FROM THE CROSS.*Oil Painting. Artist unknown.*

Panel, 8 ins. by 14 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

415. ANNUNCIATION.*Oil Painting. Artist unknown.*

Copper, 9 ins. by 7 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S OFFICE.

416. THE STONING OF ST. STEPHEN.*Oil Painting. Artist unknown.*

Canvas, 58 ins. by 44 ins.

Bequeathed by William Dunnett. 1888.

CITY OF LONDON ASYLUM.

417. DOVER.*Oil Painting. Artist unknown.*

Panel, 5 ins. by 7 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S RESIDENCE.

418. A FIGURE in adoration.*Oil Painting. Artist unknown.*

Canvas, 12 ins. by 9 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S OFFICE.

419. KING DAVID.*Oil Painting, School of Guilio Romano. Artist unknown*

Canvas, 37 ins. by 50 ins.

Bequeathed by William Dunnett. 1888.

CITY OF LONDON ASYLUM.

420. SOLDIERS crossing a river.*Oil Painting. Artist unknown.*

Canvas, 9 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

421. BACCHANTE AND SATYR.*Oil Painting. Artist unknown.*

Copper, 9 ins. by 7 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

422. CAMP SCENE.*Oil Painting. Artist unknown.*

Canvas, 19 ins. by 26 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

423. TWO CHERUBS.*Oil Painting, Bolognese. Artist unknown.*

Canvas, 18 ins. by 12 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

424. LANDSCAPE AND CATTLE.*Oil Painting. Artist unknown.*

Canvas, 14 ins. by 15 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

425. PEASANTS AND FISHERMEN.*Oil Painting. Artist unknown.*

Canvas, 13 ins. by 17 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

426. A HURRICANE.

Oil Painting, French School. Artist unknown.

Canvas, 19 ins. by 25 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S OFFICE.

427. THE NATIVITY.

Oil Painting. Artist unknown.

Panel, 10 ins. by 8 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

428. BATTLE PIECE.

Oil Painting. Artist unknown.

Copper, 7 ins. by 11 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

429. CATTLE on the border of a lake.

Oil Painting. Artist unknown.

Canvas, 12 ins. by 19 ins.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

430. THREE ANGELS PLAYING.

Oil Painting. Artist unknown.

Canvas, 9 ins. by 12 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

431. LANDSCAPE.

Water Colour. Artist unknown.

Canvas, 5 ins. by 7 ins.

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

432. ARCHITECTURAL PIECE.

Oil Painting. Artist unknown.

Canvas, 17 ins. by 24 ins.

Bequeathed by William Dunnett. 1888.

NO. 3 COMMITTEE ROOM.

433, 433a. BATTLE PIECES.

Oil Painting, French School. Artist unknown.

Canvas, 14 ins. by 16 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

434. ARCHANGEL MICHAEL.

Oil Painting. Artist unknown.

Copper, 9 ins. by 6 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S OFFICE.

435. A CHERUB.

Oil Painting. Artist unknown.

Canvas, 19 ins. by 14 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

436. LANDSCAPE AND FIGURES.*Oil Painting. Artist unknown.*

Canvas, 9 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

437. FOUR AMORINI.*Oil Painting. Artist unknown.*

Canvas, circular, 15 ins. by 15 ins.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

438. JEHOVAH.*Oil Painting. Artist unknown.*

Canvas, 9 ins. by 7 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S OFFICE.

439. TRAVELLERS ON HORSEBACK.*Oil Painting. Artist unknown.*

Canvas, 8 ins. by 10 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S RESIDENCE.

440. LANDSCAPE AND FIGURES.*Oil Painting. Artist unknown.*

Canvas, 9 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

441. HEAD OF A GIRL. Lamplight.*Oil Painting. Artist unknown.*

Canvas, 14 ins. by 13 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

442. THE VISION OF ST. JOHN.*Oil Painting. Artist unknown.*

Canvas, 32 ins. by 26 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S OFFICE.

443. MYTHOLOGICAL SUBJECT.*Oil Painting. Artist unknown.*

Canvas, 39 ins. by 14 ins.

Bequeathed by William Dunnett. 1888.

HALLKEEPER'S OFFICE.

444. LANDSCAPE AND RIVER.*Oil Painting. Artist unknown.*

Panel, 9 ins. by 16 ins.

Bequeathed by William Dunnett. 1888.

NO. 5 COMMITTEE ROOM.

445. DEAD BIRDS.*Oil Painting. Artist unknown.*

Canvas, 19 ins. by 23 ins.

Bequeathed by William Dunnett. 1888.

TOWN CLERK'S OFFICE.

446. THE WEDDING.

Oil Painting. Artist unknown.

Panel, 11 ins. by 7 ins.

Bequeathed by William Dunnett. 1888.

ACCOUNTANT'S OFFICE.

447. A BACCHANTE.

Marble Antique Bust (small). Artist unknown.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

448. FLORA.

Marble Antique Bust (small). Artist unknown.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

449. THE ASSUMPTION.

Marble Basso Relievo (oval). Artist unknown.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

450. LUCRETIA.

Marble Alto Relievo (small). Artist unknown.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

451. CLEOPATRA.

Marble Alto Relievo (small). Artist unknown.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

452. MARBLE ANTIQUE COLUMN, yellow. From the
Royal Chapel at Lucca.

Artist unknown.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

453. MARBLE ANTIQUE COLUMN, yellow. From the
Royal Chapel at Lucca.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

454. MARBLE ANTIQUE COLUMN, yellow (small).
From the Royal Chapel at Lucca.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

455. MARBLE ANTIQUE COLUMN, yellow (small).
From the Royal Chapel at Lucca.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

456. STALACTITE COLUMN.

Bequeathed by William Dunnett. 1888.

ART GALLERY.

457. MARBLE BASSO RELIEVO.

Artist unknown.

Bequeathed by William Dunnett. 1888.

NO. 4 COMMITTEE ROOM.

458. POMONA.

*Engraving by Francisco Bartolozzi, R.A., after the Painting by
Angelica Kaufman.*

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

459. FLORA.

*Engraving by Francisco Bartolozzi, R.A., after the Painting by
Angelica Kaufman.*

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

460. CERES.

*Engraving by Francisco Bartolozzi, R.A., after the Painting by
Angelica Kaufman.*

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

461. PENELOPE.

*Engraving by Francisco Bartolozzi, R.A., after the Painting by
Angelica Kaufman.*

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

462. WINTER.

*Engraving by Francisco Bartolozzi, R.A., after the Painting by
Angelica Kaufman.*

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

463. JUNO.

*Engraving by W. Wynne Rylands, after the Painting by
Angelica Kaufman.*

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

464. CLASSICAL SUBJECT.

*Engraving by W. Wynne Rylands, after the Painting by
Angelica Kaufman.*

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

465. MARIA.

*Engraving by W. Wynne Rylands, after the Painting by
Angelica Kaufman.*

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

466. LADY ELIZABETH GREY.

*Engraving by W. Wynne Rylands, after the Painting by
Angelica Kaufman.*

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

467. THE THREE GRACES AND CUPID.

Engraving by G. Scorodomoff, after the Painting by Angelica Kaufman.

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

468. ABELARD AND HELOISE.

Engraving by G. Scorodomoff, after the Painting by Angelica Kaufman.

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

469. THE PARTING OF ABELARD AND HELOISE.

Engraving by G. Scorodomoff, after the Painting by Angelica Kaufman.

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

470. ORPHEUS AND EURYDICE.

Engraving by Thomas Burke, after the Painting by Angelica Kaufman.

Bequeathed by William Dunnett. 1888.

COMMITTEE ROOM LOBBY.

471. GAME OF BOWLS.

Proof Engraving by J. P. Le Bas, after D. Teniers.

Presented by J. Osborne, Esq., J.P. 1888.

ART GALLERY OFFICES.

472. SIR ANDREW LUSK, BART. Lord Mayor, 1873.*Marble Bust by H. P. McCarthy.*

Presented to the Corporation by Sir Andrew Lusk at the suggestion of the representatives of Aldgate Ward. 1888.

COUNCIL CHAMBER CORRIDOR.

Born, 1809; elected Alderman of the Ward of Aldgate, 1863; Sheriff, 1860; Lord Mayor, 1873; resigned Aldermanic gown, 1892; died, 1909. It was during his mayoralty that Sir Henry Bartle Frere, G.C.S.I., K.C.B., was presented with the Freedom of the City in a gold box, and Viscount Wolseley, K.P., G.C.B., with the Freedom and a Sword of Honour. H.I.M. Alexander II, Czar of Russia,* was also received at the Guildhall and presented with an Address of Welcome in a gold casket during the same year.

* See No. 487.

473. THE VIOLINIST.*Oil Painting by G. A. Storey, A.R.A.*

Canvas, 36 ins. by 28 ins.

Presented by the Goldsmiths' Company. 1888.

ART GALLERY.

474. PEACE, or the Soldier's Return.*Marble Relievo by John Bell, R.A.*

Purchased. 1888.

MEMBERS' READING ROOM.

475. SIR THOMAS KELLY, Lord Mayor, 1836.*Oil Painting by Mrs. Charles Pearson.*

Canvas, 56 ins. by 44 ins.

Presented by the Nephews and Nieces of Sir Thomas Kelly. 1889.

MEMBERS' READING ROOM.

He served the office of Sheriff, 1825; elected Alderman of Farringdon Within, 1830; Lord Mayor, 1836. He attended, as Lord Mayor, the

first Council of Her Majesty Queen Victoria at Kensington Palace, and his portrait is in the picture painted by Sir David Wilkie, R.A., now at Windsor.

476. A STORM ON ALBION'S COAST.

Oil Painting by P. R. Morris, A.R.A.

Canvas, 36 ins. by 54 ins.

Presented by the Salters' Company. 1889.

ART GALLERY.

477. TOMB AND CHANTRY OF HENRY V in Westminster Abbey.

Water Colour Drawing by E. A. Heffer.

Presented by the Artist. 1889.

CITY OF LONDON ASYLUM.

478. TOMBS OF ELEANOR OF CASTILE, HENRY III, AND EDWARD I in Westminster Abbey.

Water Colour Drawing by E. A. Heffer.

Presented by the Artist. 1889.

ACCOUNTANT'S OFFICE.

479. TOMB OF THOMAS O'RUNTHAL in Westminster Abbey.

Water Colour Drawing by E. A. Heffer.

Presented by the Artist. 1889.

ACCOUNTANT'S OFFICE.

480. PROMPTUARIUM, CHESTER CATHEDRAL.

Water Colour Drawing by E. A. Heffer.

Presented by the Artist. 1889.

ART GALLERY.

**481. THE LAST VESTIGE OF THE RIVER
FLEET** in the rear of houses east side of Fleet Road, Hampstead.

Water Colour Drawing by E. A. Heffer.

Presented by the Artist. 1889.

CITY OF LONDON ASYLUM.

482. ROCK CUT TEMPLE, ELLORA.

Water Colour Drawing by E. A. Heffer.

Presented by the Artist. 1889.

CITY OF LONDON ASYLUM.

483. PETER THE GREAT.

Oil Painting. Artist unknown.

Canvas, 36 ins. by 30 ins.

Deposited with the Corporation of London by the Russia Company.
1890.

NO. 7 COMMITTEE ROOM.

Peter I of Russia, called "The Great," born in 1672; succeeded to the throne when only a boy of ten, reigning jointly with his half-brother Ivan, who was the next heir to the Czar Feodor, and whose sister Sophia was appointed Regent. This *régime* was the cause of much dissension, and, after fourteen years, Peter became the sole Ruler of Russia, having in the meantime married the daughter of a Russian Count Lapuchin.

From the first his actions did not conform to the customs of his predecessors, for he dispensed with much of the parade of monarchy, and moved with considerable freedom among his subjects. In 1697 he set out to travel in Europe, and the following year visited England with the main object of learning the principles of shipbuilding, which he acquired at first hand, being known to visit the Dockyard at Deptford and join in the practical and manual work there. In 1707 his second marriage took place to Martha, a young Livonian girl (who became afterwards Catherine I), and he died in 1725. The era of Russia's greatness may be said to have dated from the accession of Peter; he found the empire in a state of discord, weakness, and corruption, and left it an ally and an equal of the great States of Europe, increased in territory, improved in civilisation, with a well-disciplined army, and a considerable navy. In spite of his many atrocities, which recall Ivan the Terrible, he always made the welfare of Russia his ruling object.

484. THE CZARINA, CATHERINE I.

Oil Painting. Artist unknown.

Canvas, 36 ins. by 30 ins.

Deposited with the Corporation of London by the Russia Company. 1890.

NO. 7 COMMITTEE ROOM.

Among the prisoners of war in Russia's conflict with Sweden, which commenced in 1700, was a young Livonian girl, called Martha, an orphan, who resided in the household of a Lutheran minister. The day before the destruction of Marienburgh, where she lived, by the Russians, she had been married to a Lieutenant in the Swedish army, who was killed by Peter's troops. The Russian general, Bauer, taking pity on her, placed her in his household, and later she became the mistress of Menschikoff, the Czar's favourite, until 1704, when she captivated Peter himself by her beauty and talents, and exchanged the house of the prince for the palace of the Sovereign. In 1711 she was publicly declared the Czarina, Catherine Alexina. She gained a great ascendancy over Peter, and by her gentleness greatly checked his cruel disposition. In 1724 she was crowned "Empress of all the Russias," and in the following year, on Peter's death, succeeded to the throne, it being the first time since the tenth century that a woman had been the ruler of Russia. After reigning three years, she died in 1727, at the age of forty-five.

485. THE EMPRESS CATHERINE II.*Oil Painting. Artist unknown.*

Canvas, 116 ins. by 81 ins.

Deposited with the Corporation of London by the Russia Company.
1890.

LIBRARY READING ROOM.

The Princess Sophia, afterwards Empress Catherine II, was the daughter of the Prince of Anhalt-Zerbst and, at the instance of the Empress Elizabeth, was married to Peter, who was the grandson of Peter the Great and heir to the throne. As a necessary preliminary to her marriage she adopted the Greek faith and received the name of Catherine. Her husband was never handsome, and at the first sight of him she is said to have fainted, but ambition had more influence over her than vanity, and she to some extent conquered her repugnance, but made many efforts to set her husband aside from the throne. On the death of Elizabeth in 1762, however, he became Czar, as Peter III. Catherine, favoured by the discontented attitude of the Court towards him, succeeded in deposing him, and in July, 1762, she was proclaimed sole monarch of Russia, and Paul, her son, her lawful successor. The deposed Czar was shortly afterwards assassinated. After a long and successful reign she died suddenly in 1790, at the age of 67. In character she was mild and gentle in private life, but capable of awarding the cruellest punishments to her enemies. During her reign the splendour of the Russian Court was at its height, and the condition of all orders of society was much ameliorated.

486. THE EMPEROR NICHOLAS I.*Oil Painting. Artist unknown.*

Canvas, 111 ins. by 73 ins.

Deposited with the Corporation of London by the Russia Company.
1890. It was presented to the Russia Company by Nicholas I on the eve of the Company's anniversary meeting, 2nd of March, 1840, "as an especial mark of His Imperial Majesty's favour."

LIBRARY READING ROOM.

Nicholas I of Russia was the ninth of ten children of the unhappy Paul I by his second marriage with Maria Feodorovna of Wurtemberg,

and was born in 1796, near St. Petersburg. In 1814, availing himself of the peace which reigned, Nicholas set out on a tour of the Courts of Europe, among others visiting that of St. James's. The next important event in his life was his marriage with Maria Charlotte, the beautiful and amiable daughter of the King of Prussia; the royal bridegroom was barely twenty-one, the bride some years younger. In 1825, on the death of his brother, the Czar, Alexander I, and the resignation of Constantine, another elder brother, he was by an Imperial decree of the former, nominated as the successor to the throne. During his reign much warfare was carried on, owing both to internal dissensions, and to the conflicts with Turkey and Poland. A great characteristic of Nicholas's character was his despotic conduct, both in his Court and in his family life, and he also continued the barbarous punishments in vogue in the times of his predecessors. He died in 1855. It was during his reign that the conflict took place in the Crimea between Russia and the allied forces of Great Britain and France.

487. THE CZAREWITCH, afterwards Czar Alexander II.

Oil Painting. Artist unknown.

Canvas, 103 ins. by 72 ins.

Deposited with the Corporation of London by the Russia Company.
1890.

LIBRARY READING ROOM.

Alexander II, Emperor of Russia, the son of Nicholas I, was born in 1818. At the age of 23 he married Princess Marie, daughter of the Grand Duke of Hesse, and he succeeded to the throne in 1855. The great achievement of his reign, which was in a large measure his own deed, was the emancipation of the serfs, 23,000,000 in number, in 1861, and this was followed by legal and municipal reforms. Under his rule the empire was widely extended in the Caucasus and in Central Asia. The Czar took the field with the army during the successful campaign against Turkey in 1877-78. The chief feature of the latter half of his reign was the struggle with the Nihilists; and after three attempts had been made by them on his life, he was so severely injured on 13th March, 1881, by a bomb thrown at him when driving near the Palace, that he died a few hours after. It was in 1874 that he was received at the Guildhall and presented with an Address of Welcome in a gold box.

TWENTY-THREE DRAWINGS
for Book Illustration.

Presented by Felix Joseph, Esq., of Eastbourne. 1890.

ART GALLERY.

488. A LADY WAVING ADIEU.

By Henry Corbould.

489. THE EXILES IN SIBERIA.

By Henry Corbould.

490. A GENTLEMAN GIVING ALMS.

By Henry Corbould.

491. CHILDREN LOOKING AT A BIRD.

By Henry Corbould.

492. HARK, THE NIGHTINGALE.

By Henry Corbould.

493. THE LADY OF THE LAKE.

By Henry Corbould.

494. SCENE from Crabbe's "Tale of the Hall."

By Henry Corbould.

495. EVENING—MILKMAID.

By E. F. Burney.

496. PARADISE LOST.

By E. F. Burney.

497. YOUTH CONTEMPLATING CICERO.

By E. F. Burney.

498. GENIUS BEARING THE SOUL ALOFT.

By E. F. Burney.

499. YOUTH CROWNED WITH ROSES.

By E. F. Burney.

500. STUDY FOR A MEDALLION.

By E. F. Burney

501. PARADISE LOST.

By E. F. Burney.

502. CONSTANTIA at the Grave of Theodosius.

By T. Uwins, R.A.

503. CUPID AND LOVER lamenting the death of a loved one.

By T. Uwins, R.A.

504. THE BROKEN BRIDGE.

By T. Uwins, R.A.

505. JEROME WATCHED BY HIS GRAND-CHILDREN.

By T. Uwins, R.A.

506. SCENE from the "Origin of Song."

By T. Uwins, R.A.

507. TWO LOVERS ON A BANK.*By H. C. Selous.***508. RIVER DEE AND ST. JOHN'S CHURCH.***By W. Westall, A.R.A.***509. HYTHE CHURCH AND MARTELLO TOWERS.***By W. Westall, A.R.A.***510. THE STOLEN LYRE.***By John Thurston.*✓ **511. SIR HENRY IRVING.***Marble Statue by E. Onslow Ford, R.A.*

Exhibited at the Royal Academy, 1883.

Presented by the Sculptor. 1890.

ART GALLERY.

Sir Henry Irving, the eminent actor, was the son of S. Brodribb, of Bristol, and was born in 1838. At the age of thirty he married the daughter of Surgeon-General O'Callaghan, of the Bengal Army. After meeting with many difficulties in his early career as an actor he was at length rewarded with brilliant success, and for many years was associated with the famous productions at the Lyceum Theatre, including "The Bells," "Hamlet," "Charles I," "Richelieu," "Louis XI," etc. In 1887 he was authorised by royal licence to continue the name of Irving in place of Brodribb, and in 1895 received the honour of knighthood. Four years later he withdrew from the management of the Lyceum Theatre, and died suddenly in 1905, at Bradford, at the conclusion of a performance of Tennyson's "Becket."

When the sculptor had completed this statue, and been paid for it by Sir Henry Irving, it was found impracticable to deliver it at Irving's comparatively small rooms in Grafton Street, both on account of its

weight and size, and he suggested it should be given to a public gallery. Public attention having been drawn to the Guildhall Gallery by the then recent Loan Exhibition (the first of its kind) it was decided to present it to that Institution. The question then arose as to who was to present it, "Well," said the sculptor, "It's yours, Irving, you've paid for it, you must present it." Said Irving, "I can't present my own statue—it had better be presented by you, Ford," and so Onslow Ford presented it, and it was accepted by the Corporation.

512. SIR ROBERT NICHOLAS **FOWLER**, BART., M.P. Lord Mayor, 1883 and 1885.

Marble Bust by Walter Merrett.

A commission from the Corporation. 1891.

COUNCIL CHAMBER CORRIDOR.

Elected Alderman of Cornhill Ward, 1878; Sheriff, 1880; Lord Mayor, 1883, and also for part of the year 1885, to take the place of George Swan Nottage, who died during his mayoralty. Sir Robert was Member of Parliament for Penryn and Falmouth, 1868 to 1874, and for the City of London, 1880 to 1891. He died in 1891. It was during his year of office that the Earl of Shaftesbury, K.G.,* was presented with the Freedom of the City in a gold box.

* See No. 289.

513. REV. HENRY **WHITE**, M.A., Chaplain of the Savoy.

Marble Bust by T. R. Essex.

Exhibited at the Royal Academy, 1891.

Presented by the Henry White Memorial Fund Committee. 1891.

COUNCIL CHAMBER CORRIDOR.

The Rev. Henry White, M.A., was a well-known preacher in his day. He was Chaplain of the Chapel Royal, Savoy, Chaplain of the House of Commons, Chaplain-in-Ordinary to Queen Victoria, and also to the Shipwrights' Company.

He was the son of a citizen of London, and was born, bred and educated in the City. After his death in 1890 a large fund was raised to his memory, and part of this was devoted to the execution of the present bust, which was exhibited (in plaster) at the Royal Academy in 1891.

✓ **514. THE WIFE OF JEROBOAM AND THE
BLIND PROPHET.**

Oil Painting by G. Grenville Manton.

Canvas, 78 ins. by 60 ins. Exhibited at the Royal Academy, 1888.

Presented by George Shaw, Esq., formerly a member of the Corporation.
1891.

ART GALLERY.

515. DEMOLITION OF OLD LONDON BRIDGE.

Oil Painting. Artist unknown.

Canvas, 21 ins. by 31 ins.

Presented by J. W. Oxley, Esq., of Leeds. 1891.

PUBLIC HEALTH DEPARTMENT.

516. H.M. QUEEN VICTORIA.

Oil Painting by L. Casabianca.

Canvas, 40 ins. by 50 ins.

Presented by Charles O. Gridley, Esq. 1891.

LIBRARY.

(See Nos. 100, 102, 155, 258, 302, 342, 608, 632 and 851.)

517. THE REV. JOSEPH HARRIS, M.A.

Oil Painting by John Robert Dicksee.

Canvas, 56 ins. by 44 ins.

Presented by old pupils and colleagues, in commemoration of his completion of fifty years as a Master in the City of London School. 1891.

CITY OF LONDON SCHOOL.

518. NUDE FEMALE STUDY.

Oil Painting J. A. Fitzgerald.

Canvas, 18 ins. by 9 ins.

Presented by Graham King, Esq., formerly a member of the Corporation. 1891.

ART GALLERY.

519. BANQUET IN THE GUILDHALL in the early part of the Nineteenth Century.

Oil Painting. Artist unknown.

Copper, 7 ins. by 9 ins.

Presented by Rev. A. E. Clementi-Smith, M.A. 1891.

ART GALLERY.

520. THE SHEPHERD'S MEAL.

Water Colour Drawing by F. W. Topham.

Paper, 30 ins. by 25 ins.

Bequeathed by John Kirchner, Esq. 1891.

ART GALLERY.

521. WILLIAM HENRY SMITH, M.P., First Lord of the Treasury, born 1825, died 1891.

Marble Bust by J. Whitehead.

A commission from the Corporation. 1892.

COUNCIL CHAMBER LOBBY.

William Henry Smith, M.P., was born in London in 1825, being the only son of a newsagent of the same name. At sixteen he entered his father's firm, becoming a partner at twenty-one. His marriage took place in 1858 to Mrs. Leach. A great opportunity was given to him by the development of the railways, and by 1862 his firm had the exclusive right of selling books and newspapers on all the important railways in England.

He entered Parliament for Westminster in 1868 as a "Liberal-Conservative." In 1874 he was Secretary to the Treasury, and, three years later, he joined the Cabinet as First Lord of the Admiralty, and afterwards was Secretary of State for War in Lord Salisbury's Cabinet. In December, 1885, he was appointed Chief Secretary for Ireland. As a member of Lord Salisbury's second Cabinet he returned to the War Office, and, in 1886, became Leader of the House of Commons and First Lord of the Treasury, which position he retained till his death in 1891. At no time was he an eloquent or even a fluent speaker, but his judgment was admirable, and all parties acknowledged him a conscientious politician, removed by his great wealth from all suspicion of anxiety for office. *Punch*, in its weekly sketches, conferred on him the title of "Old Morality!" After his death his widow was created Viscountess Hambledon.

522. BENJAMIN SCOTT, Chamberlain of London from 1858 to 1892, born 1814, died 1892.

Marble Bust by Walter Merrett.

A commission from the Corporation. 1892.

COUNCIL CHAMBER CORRIDOR.

523. BRASS CROSBY. Lord Mayor, 1770.

Oil Painting by Thomas Hardy, painted in 1787.

Canvas, 66 ins. by 54 ins.

Presented by the Honourable the Irish Society. 1892.

Brass Crosby was born 1725; served the office of Sheriff, 1764; elected Alderman of Bread Street Ward, 1765; Member of Parliament for Honiton, 1768; Lord Mayor, 1770. It was during his mayoralty that he made the famous stand against the Government in defence of the rights and liberties of the Press. He signed a warrant for the commitment of a messenger of the House of Commons, sent to seize the printer of the London *Evening Post* for presuming to report the proceedings and debates of the House, which was held to be a breach of privilege. The Lord Mayor did this because no City Magistrate had backed the Speaker's warrant, saying that no power on earth should seize a citizen of London

without proper authority. The circumstances being reported to the House, the Lord Mayor was ordered to attend, when he defended his action on the ground of ancient laws and charters, but by 272 votes to 90 he was declared to have committed a breach of privilege, and he was sent to the Tower, where he remained for six weeks, until the Session terminated; but ever since that period the proceedings in Parliament have been regularly printed and published, which before they were not, and the British Empire is therefore in possession of an inestimable advantage, for which Crosby deserves to be pointed out in grateful remembrance, and to hold a distinguished place in the annals of his country. He held the Governorship of the Irish Society for several years; was President of Bethlem and Bridewell Hospitals, and of the Honourable Artillery Company. Died, 1793.

(See No. 854.)

✓ 524. STAPLE INN, HOLBORN.

Water Colour Drawing by Philip Norman, F.S.A.

Paper, 22 ins. by 31 ins.

Purchased. 1892.

ART GALLERY.

Staple Inn was an Inn of Chancery (before 1415) appertaining to Gray's Inn. It extends from No. 2, Holborn Bars to Southampton Buildings, Chancery Lane. It was purchased by Gray's Inn in 1529. In 1884 it was sold to the Prudential Assurance Company for £68,000, and the Holborn front was restored. The buildings are now let as offices and chambers and are largely tenanted by solicitors.

525. DECORATION IN MEDIÆVAL CHARACTER of the Ante-Lobby of the Council Chamber.

*Designed by John Hardman Powell, and carried out by
J. A. Pippet.*

Presented by Alderman Sir Stuart Knill, Bart. 1892.

COUNCIL CHAMBER CORRIDOR.

526. FAIR ST. GEORGE.*Oil Painting by Sir John Gilbert, R.A.*

Canvas, 96 ins. by 60 ins. Exhibited at the Royal Academy, 1881.

Presented by the Artist. 1893.

ART GALLERY.

The patron saint, in armour, resting against his horse in the presence of Una. Having smitten the dragon and sorely wounded him, St. George called to the Princess to bind her girdle about "the Dragon's neck and not be afeared." The Dragon followed as it had been a meke beast and debonayre, and she led him into the City.

527. SIR LANCELOT DU LAKE.*Oil Painting by Sir John Gilbert, R.A.*

Canvas, 36 ins. by 48 ins. Exhibited at the Royal Academy, 1887.

Presented by the Artist. 1893.

ART GALLERY.

The incident depicted is taken from the ballad in the "Reliques of Ancient English Poetry" by Thomas Percy.

Sir Lancelot riding "in a forest wide," meets a damsel who tells him of a mighty knight who has in prison three score and four of King Arthur's Knights. Being overjoyed that it is Sir Lancelot whom she has met, she brings him to where, by the riverside, stands a tree

"Whereon a copper bason hung
And many shields to see."

Sir Lancelot strikes and breaks the copper bason, and thereupon the false knight, Tarquin, appears, driving before him a horse whereon a knight lies tied. The two engage in combat, first on their horses and then on foot. Sir Lancelot is ultimately the victor, and, having slain his antagonist, releases King Arthur's Knights from their imprisonment.

✓ **528. MORNING OF THE BATTLE OF AGINCOURT.**

Oil Painting by Sir John Gilbert, R.A.

Canvas, 48 ins. by 66 ins. Exhibited at the Royal Academy, 1884.

Presented by the Artist. 1893.

ART GALLERY.

The English army is seen, reduced by sickness and the fatigues of the siege of Harfleur. The French have thrown themselves in its way to intercept its retreat to Calais, and a battle upon which depends the fortunes and safety of Henry V is inevitable. His army numbers scarcely 15,000 men, labouring under every disadvantage, while the enemy is four times more numerous. In this solemn time the Host is elevated in sight of the assembled force. This is the moment which the painter has seized, and with the worn aspect of the veteran warriors he has associated the cold dispiriting effect of early morning.

“Their horsemen sit like fixed candlesticks
With torch-staves in their hand: and their poor jades
Lob down their heads, dropping the hides and hips,
Description cannot suit itself in words
To demonstrate the life of such a battle,
In life, so lifeless as it shows itself
They have said their prayers and they wait for death.”

—*King Henry V, Act 4, s. 2.*

✓ **529. “EGO ET REX MEUS.”** Henry VIII and Cardinal Wolsey.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 63 ins. by 41 ins. Exhibited at the Royal Academy, 1889.

Presented by the Artist. 1893.

ART GALLERY.

Henry is in close converse with Wolsey, on whose shoulder he confidently rests. The Cardinal, in thoughtful mood, is in his scarlet robes, and holds State papers in his hand.

The scene is laid in the Council Chamber, and the King is saying—

“My life itself, and the best heart of it,
Thanks you for this great care: I stood i' the level
Of a full charged confederacy, and give thanks
To you that chok'd it.”

✓ **530. DON QUIXOTE'S NIECE AND HOUSE-KEEPER.**

Oil Painting by Sir John Gilbert, R.A.

Canvas, 33 ins. by 25 ins. Exhibited at the Royal Academy, 1891.

Presented by the Artist. 1893.

ART GALLERY.

The Housekeeper “turned of forty,” the niece “not twenty” ever concerned by the unreasonable conduct of the romantic hero of Cervantes.

531. THE ENCHANTED FOREST.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 44 ins. by 50 ins. Exhibited at the Royal Society of Painters in Water Colours, 1886.

Presented by the Artist. 1893.

ART GALLERY.

532. EDWARD III AT THE SIEGE OF CALAIS,
A.D. 1346.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 16 ins. by 34 ins.

Presented by the Artist. 1893.

ART GALLERY.

John of Viënné, a valiant knight of Burgundy, was Governor of Calais, and, being supplied with everything necessary for the defence of

the town, he encouraged the besieged to perform to the utmost their duty to their king and country. Edward III, sensible from the beginning that it was in vain to attempt to take the place by force, proceeded to reduce it by famine. He chose a secure station for his camp, and, while his fleet blockaded the harbour, he drew entrenchments round the city on the land side, and built so many wooden houses for the accommodation of his troops that his encampment appeared like a second town growing round the first; the old French writers calling it "La Ville de Bois." John of Viënné, perceiving Edward's intention, determined, in order to save his provisions, to expel from the town all the useless monks. Seventeen hundred of both sexes and all ages were turned out and driven towards the English lines. Edward had the generosity to provide them with food, and even present them with a little money for their immediate wants, and allowed them to pass through his camp into the interior of the country.

533. AN ARMED HOST drawn up below, a battle in the Sky.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 27 ins. by 33 ins. Exhibited at the Royal Society of Painters in Water Colours, 1879.

Presented by the Artist. 1893.

ART GALLERY.

534. THE KNIGHT ERRANT.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 38 ins. by 26 ins. Exhibited at the Royal Society of Painters in Water Colours, 1891.

Presented by the Artist. 1893.

ART GALLERY.

By a desolate mountain way over which the heavy clouds lower, a wandering knight in quest of faithful service tarries by a brook to rest himself and to refresh his horse.

- ✓ **535. CARDINAL WOLSEY** going in procession to Westminster Hall.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 36 ins. by 60 ins. Exhibited at the Royal Society of Painters in Water Colours, 1887.

Presented by the Artist. 1893.

ART GALLERY.

“I have touched the highest point of all my greatness.”

—*Shakespeare.*

Accompanied by his officers and servants, Wolsey, then Chancellor of England, moves quickly through a throng of people, each one of whom appears to desire something at his hands. His Cardinal's hat is borne by a person of rank, and the historical pillars of silver follow. Says Cavendish, in his “Life of Wolsey”: “He would issue out to them apparelled all in red, in the habit of a Cardinal, with a tippet of sables about his neck; holding in his hand a very fair orange, whereof the meat or substance within was taken out and filled up again with the part of a sponge, wherein was vinegar and other confections against the pestilent airs, the which he commonly smelt when passing among the press, or else when he was pestered by many suitors. . . . Then his gentlemen cried out and said: ‘On my lords and masters, on before; make way for my Lord's grace.’”

536. CHARCOAL BURNERS.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 68 ins. by 48 ins. Exhibited at the Royal Society of Painters in Water Colours, 1889.

Presented by the Artist. 1893.

ART GALLERY.

537. THE BATTLE OF THE STANDARD, North-
allerton, A.D. 1138.

Water Colour Drawing by Sir John Gilbert, R.A.

Canvas, 42 ins. by 60 ins. Exhibited at the Royal Society of Painters in Water Colours, 1880.

Presented by the Artist. 1893.

ART GALLERY.

So called from the remarkable standard which was set up by the English during the war between Stephen and King David I of Scotland. The heavy car depicted was drawn to the place selected for the battle, and on the top of a mast raised on the car was a large crucifix, while below was a box containing the consecrated wafer and Host, and lower still floated the banners of the three English saints, St. Peter of York, St. John of Beverley, and St. Wilfred of Ripon. The Bishop of Durham stood in the car with his clergy, while around knelt a great multitude of warriors, whom the Bishop addressed, reading afterwards the prayer of absolution, at the conclusion of which the whole army sprang upon their feet and shouted.

538. THE WITCH.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 24 ins. by 36 ins. Exhibited at the Royal Society of Painters in Water Colours, 1889.

Presented by the Artist. 1893.

ART GALLERY.

539. A BISHOP.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 29 ins. by 21 ins. Exhibited at the Royal Society of Painters in Water Colours, 1889.

Presented by the Artist. 1893.

ART GALLERY.

540. WAR.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 30 ins. by 48 ins. Exhibited at the Royal Society of Painters in Water Colours, 1888.

Presented by the Artist. 1893.

ART GALLERY.

541. GIL BLAS' First Adventure.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 20 ins. by 26 ins.

Presented by the Artist. 1893.

ART GALLERY.

542. GIL BLAS taken Prisoner and carried by the Robbers to their Cave, where he is introduced to Dame Leonardo.

Water Colour Drawing by Sir John Gilbert, R.A.

Presented by the Artist. 1893.

ART GALLERY.

543. THE PRINCE AND PRINCESS OF WALES on their way to a Drawing Room at Buckingham Palace.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 15 ins. by 36 ins. Exhibited at the Royal Society of Painters in Water Colours, 1884.

Presented by the Artist. 1893.

ART GALLERY.

THIRTY DRAWINGS in black and white, or tinted.

Presented by the Artist. 1893.

544. THE BELFRY, Ghent. Dated 1846.

By Sir John Gilbert.

545. GHENT. Dated 1846.

By Sir John Gilbert.

546. GHENT. Dated 1846.

By Sir John Gilbert.

547. LA CHAPELLE DU SANG DE DIEU, Bruges.

By Sir John Gilbert.

Dated 1846.

548. FRANK'S HALL, near Farningham. Dated 1846.

By Sir John Gilbert.

549. CAMBRIDGE. Dated 1846.

By Sir John Gilbert.

550. BEDDINGTON CHURCH, Surrey. Dated 1847.

By Sir John Gilbert.

551. CLARE HALL, Cambridge. Dated 1846.

By Sir John Gilbert.

552. THE DEVIL'S DYKE. Dated 1848.

By Sir John Gilbert.

553. ROCHESTER. Dated 1845.*By Sir John Gilbert.***554. EDINBURGH** (from the Artist's bedroom). Dated 1845.*By Sir John Gilbert.***555. WRAYSBURY,** Bucks. Dated 1872.*By Sir John Gilbert.***556. LESNESS HEATH,** Erith. Dated 1883.*By Sir John Gilbert.***557. EDINBURGH.** Dated 1845.*By Sir John Gilbert.***558. LEWES.** Dated 1848.*By Sir John Gilbert.***559. WOLSEY AND BUCKINGHAM.***By Sir John Gilbert.***560. RICHARD III.***By Sir John Gilbert.***561. ARREST OF LORD HASTINGS.***By Sir John Gilbert.***562. HUDIBRAS IN THE STOCKS.** Dated 1850.*By Sir John Gilbert.***563. THE GUIDE.** Dated 1875.*By Sir John Gilbert.*

564. WARRIORS RESTING.

By Sir John Gilbert.

565. ARMY WAGONS IN A RAVINE.

By Sir John Gilbert.

566. OTHELLO AND DESDEMONA before the Senate.

By Sir John Gilbert.

Dated 1847.

567. HORSEMEN in the time of Charles I. Dated 1876.

By Sir John Gilbert.

568. FRENCH CAVALRY. Dated 1851.

By Sir John Gilbert.

569. THE NATIONAL GUARD on Parade at the Tuilleries.

By Sir John Gilbert.

570. CHARGE OF CAVALRY. Dated 1849.

By Sir John Gilbert.

571. LANDSCAPE AND LAKE.

By Sir John Gilbert.

572. LANDSCAPE, with Horse and Cart. Dated 1883.

By Sir John Gilbert.

573. ST. JAMES'S DRAWING ROOM. Dated 1848.

By Sir John Gilbert.

ART GALLERY.

574. BURNING OF OLD DRURY LANE THEATRE, 24th February, 1809.

Oil Painting by Abraham Pether.

Canvas, 29 ins. by 42 ins.

Presented by J. L. Rutley, Esq. 1893.

ART GALLERY.

575. WESTMINSTER BRIDGE, looking up the River.

Oil Painting after Samuel Scott.

Canvas, 28 ins. by 45 ins.

Presented by Alderman Sir Reginald Hanson, Bart., M.P. 1893.

NO. 7 COMMITTEE ROOM.

576. WESTMINSTER BRIDGE, looking down the River.

Oil Painting after Samuel Scott.

Canvas, 28 ins. by 45 ins.

Presented by Alderman Sir Reginald Hanson, Bart., M.P. 1893.

NO. 7 COMMITTEE ROOM.

577. CLYTEMNESTRA.

Oil Painting by the Hon. John Collier, R.I.

Canvas, 94 ins. by 58 ins.

Presented by Mrs. Mary Harrison, of Wolverhampton. 1893.

ART GALLERY.

While Agamemnon, King of Argos, was absent on the Trojan War, his Queen, Clytemnestra, had become the paramour of her cousin, Ægisthus, with whom she conspired to slay Agamemnon on his return from Troy, where he had been victorious. She is here depicted standing

with the bloody weapon of his execution in her hand. Subsequently, after reigning with Ægisthus for twenty years, she in turn met her death at the hands of her son Orestes, who thus avenged his father's murder.

✓ **578. THE HAUNTED MILL.**

Oil Painting by W. H. Murphy-Grimshaw.

Canvas, 30 ins. by 40 ins. Exhibited at the Royal Academy, 1892.

Presented by the Artist. 1893.

ART GALLERY.

579. JAMES ANDERTON.

Oil Painting by William Beetham.

Canvas, 44 ins. by 34 ins.

Presented by R. Malcolm Kerr, Esq., LL.D: 1893.

PUBLIC HEALTH DEPARTMENT.

James Anderton was a Member of the Court of Common Council for the Ward of Farringdon Without from 1836 to 1867.

The portrait formerly hung in the Hall of Clifford's Inn (being the only picture the Inn possessed), and when the Hall was dismantled it was given to Mr. Commissioner Kerr to do with it as he thought fit.

580. ARCHITECTURAL COMPOSITION.

Oil Painting by Emanuel de Witte.

Canvas, 36 ins. by 31 ins.

Presented by Wyatt Papworth, Esq., F.R.I.B.A., Curator of Sir John Soane's Museum. 1893.

TOWN CLERK'S OFFICE.

581. A PYTHAGOREAN SCHOOL INVADED BY SYBARITES.

Oil Painting by Michele Tedesco.

Canvas, 108 ins. by 195 ins. Painted, 1887.

Presented in Common Council, on May 3rd, 1894, by Signor P. Tornielli, Italian Ambassador to the Court of St. James's, in testimony of the gratitude of the Italian people for many kindnesses received at the hands of the Corporation of London. 1894.

CITY OF LONDON ASYLUM.

Pythagoras, the celebrated Greek philosopher, flourished about the time of Polycrates and Tarquinius Superbus (B.C. 540-510). He lived at Cretona, and acquired great influence and fame by his teaching. It is doubtful what were his exact views, but that he was an exceptionally gifted and erudite philosopher there is no doubt at Cretona. He founded a Club consisting of 300 of his adherents in which everything done and taught was kept a secret to the outside world. The movement spread and many other schools were founded elsewhere. The picture shows an invasion of one of these schools by the Sybarites, the inhabitants of Sybaris, a rich and important town at enmity with the Crotons, by whom it was eventually captured. The riotous party who regard the followers of Pythagoras with disdain, are returning from a feast, and their horses and chariots are treading down and destroying the products of the gardens which yielded the chief food of the schools, and were cultivated by the Pythagoreans with particular care.

582. PAINTED GLASS WINDOW at the Western end of the Guildhall, in memory of H.R.H. the Prince Consort.

Water Colour Drawing by H. Hughes.

Presented by H. Clifford Hughes, Esq. 1893.

ART GALLERY.

The leading occupations of this country on which the Prince Consort exerted great influence are portrayed in this memorial. The lower tier is occupied by five subjects, each taking two panels. "Agriculture," "Industry," "Trades," "Education and Orphanage," and "Commerce";

while in the upper tier are represented "Music, Poetry and History," "Peace, Purity and Religion," "Architecture, Painting and Sculpture" and "Science and the learned bodies." The work is a mosaic, and there are as many as 580 pieces of glass in one square of 30 superficial feet; the leads forming the outline are not observable, the affectation of broken leading being avoided.

583. JOHN CROWDER, Lord Mayor, 1829.

Water Colour Drawing by Sir William Ross, R.A.

Paper, 14 ins. by 11 ins.

Presented by John King Farlow, Esq., formerly Deputy of Candlewick Ward. 1893.

ART GALLERY.

Elected Alderman of the Ward of Farringdon Within, 1823; Sheriff, 1825; Lord Mayor, 1829; died, 1830.

584. ALFRED, LORD TENNYSON.

Marble Bust by F. J. Williamson.

A commission from the Corporation. 1893.

LIBRARY.

Alfred Tennyson was born in 1809, in his father's rectory, in Somerby, a village in Lincolnshire, being the fourth of twelve children—eight sons and four daughters. At the age of nineteen he proceeded to Trinity College, Cambridge, having, in the previous year, published "Poems by two Brothers," written in conjunction with his brother, Charles. It was at Cambridge that his ardent friendship with Arthur Hallam arose, whose death in 1823 inspired the poem of "In Memoriam," published in 1850, which was also the year of his marriage to Miss Sellwood. "The Princess" had appeared three years earlier. Just after his marriage he was offered, and accepted, the Poet-Laureateship in succession to Wordsworth. In 1854 the famous "Charge of the Light Brigade" was published, and in the following year "Maud" appeared, and in 1859 the "Idylls of the King." During this time he had been living first at Twickenham, then at Farringford, in the Isle of Wight, and finally at Aldworth, on Blackdown, Surrey. He was offered a baronetcy in 1873 and again in

the following year, but declined on both occasions. During the next ten years he produced several plays, including "Queen Mary," "Harold," "The Cup," and "Becket." In 1883 a peerage was offered to him, and accepted. "Locksley Hall, sixty years after" appeared in 1886, and he continued to write and publish up to his death at Aldworth in 1892. He was buried in Westminster Abbey.

585. WAITING FOR HIS INNINGS.

Marble Statue by Joseph Durham, A.R.A.

Presented by Basil E. Lawrence, Esq., in memory of Edwin H. Lawrence, F.S.A. 1893.

LIBRARY CORRIDOR.

586. PROFESSOR **FARADAY** lecturing at the Royal Institution, 27th December, 1855.

Proof Engraving from the Painting by Alexander Blaikley.

Presented by the Artist. 1893.

ART GALLERY.

✓ 587. **HEROD'S BIRTHDAY FEAST.**

Oil Painting by Edward Armitage, R.A.

Canvas, 61 ins. by 109 ins. Exhibited at the Royal Academy, 1868, and at the Guildhall, 1894.

Presented by the Artist. 1894.

ART GALLERY.

✓ 588. **THE RIVALS.**

Oil Painting by Robert Smirke, R.A.

Canvas, 8 ins. by 7 ins.

Presented by J. L. Rutley, Esq. 1894.

ART GALLERY.

589. ASPENS IN SPRING BUD.*Oil Painting by J. S. Raven.*

Canvas, 43 ins. by 71 ins.

Presented by Mrs. Morris. 1894.

ART GALLERY.

590. SIR WILLIAM GRANT, Master of the Rolls.*Oil Painting by Sir Thomas Lawrence, P.R.A.*

Canvas, 30 ins. by 25 ins.

Presented by Sidney Young, Esq., F.S.A., Master of the Barbers' Company. 1894.

ART GALLERY.

Sir William Grant was born at Elchies, in Morayshire, in 1752. At the age of twenty-two he was called to the Bar, and entered Parliament in 1790 as Member for Shaftesbury. In 1799 he became Solicitor-General, and in 1801 he became a Privy Councillor and was appointed Master of the Rolls, an office which he filled with great ability till 1817, when he retired. He was noted for his eloquence in Parliament and on the Bench. He died at Dawlish in 1832.

This portrait was painted for Sir William Grant's family, and remained in his house until his death, when it passed to his niece, the late Miss Grant, who bequeathed it to Miss Ann Pratt (the well-known botanist), from whom it passed to her nephew, the donor, Mr. Sidney Young.

591. R. MALCOLM KERR, LL.D., Judge of the City of London Court.*Oil Painting by Charles H. M. Kerr, R.B.A.*

Canvas, 50 ins. by 40 ins.

Presented by the family. 1894.

NO. 2 COMMITTEE ROOM.

Robert Malcolm Kerr was born near Glasgow in 1821. He became a barrister, and was called to the Scottish Bar at the age of twenty-two;

and to the English Bar at Lincoln's Inn, 1848; Middle Temple, 1860. He was appointed Judge of the City of London Court in 1859; was a Commissioner of the Central Criminal Court, and held the office of Lieutenant of the County of London. He was well known for his just administration of the law, more particularly in regard to the protection of those who suffered from unscrupulous usurers. In 1897-98 he was Master of the Tallow Chandlers' Company. During his career he published several works of a legal character. Twice he contested Kilmarnock, unsuccessfully, in the Liberal interest. He retired from office in 1901, and died in 1902.

(See 832.)

592. GERARD'S HALL, CANNON STREET.

Water Colour Drawing by G. H. Lekeux.

Paper, 10 ins. by 14 ins.

Purchased. 1894.

ACCOUNTANT'S OFFICE.

593. TINTERN ABBEY.

Water Colour Drawing by Tom Hunn.

Paper, 15 ins. by 21 ins.

Presented by Edward Lee, Esq., for many years a member of the Corporation. 1894.

HALLKEEPER'S RESIDENCE.

594. BURNHAM BEECHES.

Water Colour Drawing by A. Macallum.

Paper, 51 ins. by 35 ins.

Presented by the Artist. 1894.

ACCOUNTANT'S OFFICE.

- 594a.** JOHN THOMAS **BEDFORD**, Esq., Deputy of Farringdon Without.

Oil Painting by Dorofield Hardy.

Canvas, 24 ins. by 18 ins.

Presented by subscription. 1895.

NO. 3 COMMITTEE ROOM.

(And see No. 631.)

- 595.** SIR JOHN BRADDICK **MONCKTON**, KNIGHT, F.S.A.

Marble Bust by J. A. Raemakers.

Presented by subscribers "in permanent remembrance of the services rendered to the City of London by Sir John Monckton, as Town Clerk during 20 years." 1894.

COUNCIL CHAMBER CORRIDOR.

Born, 1832; elected Town Clerk, 1873; knighted, 1880; died, 1902.

596. THE YOUTH OF OUR LORD.

Oil Painting by J. R. Herbert, R.A.

Canvas, 32 ins. by 51 ins. Exhibited at the Royal Academy, 1860. Formerly in the Farnworth Collection and in the collections of Baron Grant and Mr. Ralph Brocklebank, senr.

Presented by Charles Gassiot, Esq. 1895.

ART GALLERY.

- 597.** THOMAS **LOVERIDGE**, for many years a Member of the Court of Common Council for the Ward of Farringdon Within.

Oil Painting by J. Mordecai (Replica).

Canvas, 30 ins. by 25 ins.

Presented by the Artist. 1895.

NO. 3 COMMITTEE ROOM.

598. CHARLES KNIGHT, the publisher of Shakespeare's Works.

Oil Painting by Charles H. M. Kerr, after W. C. T. Dobson, R.A.

Canvas, oval, 24 ins. by 20 ins.

Presented by R. Malcolm Kerr, Esq., LL.D., Judge of the City of London Court. 1895.

ART GALLERY.

Charles Knight, author and publisher, was born in 1791, the son of a Windsor bookseller. With his father he established in 1811 the *Windsor and Eton Express*, which he edited till 1821. He also edited "The Plain Englishman," a first attempt to produce good cheap literature. Removing to London in 1822 he began general publishing and founded *Knight's Quarterly Magazine*. Among his subsequent publications were *The Penny Magazine* (1832-45), the "Penny Cyclopædia" (1838), the "English Cyclopædia" (1834-61), and the *British Almanac*. He edited the "Pictorial Shakespeare," and was the author of a biography of Shakespeare. Other works were "The Land we live in," "Once upon a Time," and "Knowledge is Power." In 1862 he completed his "Popular History of England." "Half-hours with the Best Authors," "Half-hours of English History," and "Half-hours with the Best Letter Writers" were compilations by him. Appointed in 1860 publisher of the *London Gazette*, he secured an income of £1,200. He died at Addlestone in 1873.

599. SIR EDWARD BANKS, builder of London Bridge.

Oil Painting by George Patten, A.R.A.

Canvas, 38 ins. by 32 ins.

Presented by Sir Richmond Cotton, City Chamberlain. 1895.

MAYOR'S COURT.

Edward Banks, a builder, was born 1769. He raised himself from the humble station of a day labourer to the chief control of the firm of Joliffe & Banks, contractors for public works, and became the builder of Waterloo, Southwark and London Bridges. To these three contracts he principally owed his fortune. Amongst his other undertakings were the naval works at Sheerness Dockyard, the bridge at Staines, and the formation of the new channels of the rivers Ouse, Nene and Witham. A knighthood was conferred upon him in 1822. He died at Tilgate,

Sussex, at the residence of his daughter, in 1835. While working as a day labourer on the Smitham tramroad, he had been struck with the beauty of the village of Chipstead near by, and when he died forty years later his desire that he might be buried there was carried out.

600. EDWARD IV pursuing Lancastrian fugitives into a Church.

Oil Painting by R. Burchett.

Canvas, 61 ins. by 108 ins.

Bequeathed by E. J. Brett. 1895.

NO. 7 COMMITTEE ROOM.

In the Wars of the Roses, which lasted from 1455 to 1485, Edward IV's victory at Tewkesbury was followed by a fierce pursuit of the routed Lancastrian army. The picture shows the infuriated Yorkists with Edward at their head pursuing some of the Lancastrian fugitives into a church. But this is not permitted them. The safety of a church as a sanctuary in these days was inviolable, and Edward, flushed with victory as he is, pauses before the outstretched arms of the priest and the presence of the uplifted Host, and the fugitives are safe beneath the sheltering wings of the sacred edifice.

601. THE TRIAL OF SIR WILLIAM WALLACE,
at Westminster.

Oil Painting by Daniel Maclise, R.A.

Canvas, 54 ins. by 73 ins.

Bequeathed by E. J. Brett. 1895.

PUBLIC HEALTH DEPARTMENT.

It was in 1298 that a fresh insurrection in Scotland broke out, headed by the redoubtable Wallace. Of small fortune but descended from an ancient family, his courage prompted him to the desperate attempt to deliver his country from the dominion of Edward I of England. After many successes he was at length defeated at Falkirk. Six years later, after repeated attacks and retaliations, a general amnesty was granted by Edward to all, but Wallace refused to avail himself of it, and Edward,

being alive to the danger to which his conquest was exposed so long as the patriot was at liberty, succeeded in capturing him by treachery, and he was brought to London and tried at Westminster as a rebel and a traitor, though he had never sworn allegiance to England. In the picture Edward occupies the judgment seat, and the prisoner, of powerful build and threatening aspect, would appear still to be dangerous but for the heavy irons that shackle him. Edward condemned his enemy, and on the 23rd August, 1305, he was executed at "The Elms," Smithfield. The head of the great patriot, crowned in mockery with laurels, was afterwards exhibited on London Bridge.

602. HEAD OF A BOY.

Bronze Bust by J. Nesfield Forsyth.

Presented by the Sculptor. 1895.

ART GALLERY.

603. THE SHADOW OF THE CROSS.

Proof Engraving by F. Stacpoole, A.R.A., after the Painting by W. Holman Hunt, O.M., in the City Art Gallery, Manchester.

Presented by the Sunday Society. 1895.

ART GALLERY.

The Guildhall Gallery came into possession of this engraving in the following manner:—On Mr. Holman Hunt becoming President of the Sunday Society in 1894 the following letter appeared in the *Leeds Mercury*, from the Rev. W. Thorp, of the Manse, Chatton, Northumberland:—

"Owing to Mr. Holman Hunt's attempts to desecrate the Sabbath in the manner referred to in your issue of Saturday, I have turned my signed Artist's proof copy of his 'Shadow of the Cross,' with its face to the wall, in which position it can stay until redeemed by some of his admirers."

The Honorary Secretary of the Sunday Society entered into negotiations with the reverend gentleman and purchased the engraving, which was subsequently presented to the Corporation.

604. WILLIAM LAWRENCE, Esq.*Oil Painting by A. E. Emyslie.*

Canvas, 50 ins. by 38 ins.

Bequeathed by his son, Alderman Sir William Lawrence. 1897.

NO. 2 COMMITTEE ROOM.

Elected Alderman of Bread Street Ward, 1848; Sheriff, 1849; died, 1855.

605. SIR JAMES CLARKE LAWRENCE, Bart., Lord Mayor, 1868.*Oil Painting by John Edgar Williams.*

Canvas, 94 ins. by 57 ins.

Presented by Sir Edwin Lawrence, Bart., M.P. 1897.

NO. 1 COMMITTEE ROOM.

Elected Alderman of the Ward of Walbrook, 1860; Sheriff, 1862; Lord Mayor, 1868; M.P. for Lambeth, 1867 to 1885; died, 1897. It was during his mayoralty that the Holborn Viaduct and the new Blackfriars Bridge were opened by Her Majesty Queen Victoria.

606. THE OLD BISHOP'S PALACE, LIEGE.*Oil Painting by F. Stroobant.*

Canvas, 55 ins. by 45 ins.

Presented by Sir Edwin Lawrence, Bart., M.P. 1897.

Given to Sir J. C. Lawrence by the King of the Belgians.

NO. 7 COMMITTEE ROOM.

607. H.R.H. THE DUKE OF CAMBRIDGE, K.G.*Marble Bust by F. J. Williamson.*

A commission from the Corporation. 1897.

COUNCIL CHAMBER CORRIDOR.

H.R.H. George William Frederick, Duke of Cambridge, was born in 1819, and was the only son of the first Duke, Adolphus Frederick. He was nominated Commander-in-Chief of the British Army in 1856; and

made Field-Marshal in 1862. He commanded two brigades of Highlanders and Guards in the Army sent to the Crimea, and at the battles of Alma and Inkerman led his troops with conspicuous gallantry. He was personal aide-de-camp to Queen Victoria from 1895 to 1901, and afterwards to King Edward, and died in 1904. He was presented with the Freedom of the City in a gold box in 1842, and with an Address and a Sword of Honour in 1857.

608. H.M. QUEEN VICTORIA, Empress of India.

Miniature Painting by Mrs. Corbould-Ellis.

Presented by Sir H. Homewood Crawford, City Solicitor. 1897.

A replica of the miniature inserted in the jewel presented by the Queen to the Emperor of China in return for the presents brought by Li Hung Chang in August, 1896.

ART GALLERY.

(And see Nos. 100, 102, 155, 258, 302, 342, 516, 632 and 851.)

609. THE REV. WILLIAM ROGERS, M.A.

*Oil Painting by Sir Charles Holroyd, after the Portrait by
A. S. Cope, A.R.A.*

Canvas, 50 ins. by 37 ins.

Presented to the Corporation on 16th December, 1897, by the Earl of Rosebery, K.G., on behalf of several of the late Rector's friends, headed by H.M. the late King Edward VII, then Prince of Wales.

NO. 2 COMMITTEE ROOM.

Chaplain-in-Ordinary to the Queen, Prebendary of St. Paul's and for thirty-three years Rector of St. Botolph, Bishopsgate; born, 1819; died, 1895.

610. THE ISLES OF THE SEA.

Oil Painting by T. Hope McLachlan.

Canvas, 28 ins. by 50 ins.

Presented by the Hope McLachlan Memorial Committee. 1898.

ART GALLERY.

611. EVENING.*Oil Painting by W. Ayerst Ingram.*

Canvas, 41 ins. by 71½ ins.

Presented anonymously. 1898.

ART GALLERY.

612. A DEVONSHIRE STREAM.*Oil Painting by F. R. Lee, R.A.*

Canvas, 18 ins. by 24 ins.

Presented by J. H. Skilbeck, Esq., formerly a Member of the Corporation. 1899.

ART GALLERY.

613. ST. PAUL'S CATHEDRAL. The Queen's Diamond Jubilee, 22nd June, 1897.*Oil Painting by A. C. Gow, R.A.*

Canvas, 56 ins. by 96 ins.

Presented by Henry Clarke, Esq., J.P., formerly a Member of the Corporation. Unveiled 18th October, 1899. 1899.

ART GALLERY.

(And see No. 830.)

614. SIR POLYDORE DE KEYSER, Lord Mayor, 1887.*Marble Bust by Walter Merrett.*

Presented by the Inhabitants of the Ward of Farringdon Without. 1893.

COUNCIL CHAMBER CORRIDOR.

Member of the Court of Common Council for the Ward of Farringdon Without. Elected Alderman of the Ward, 1882; served the office of Sheriff the same year; Lord Mayor, 1887; died, 1892. It was in his year

of office that the Marquis of Hartington (afterwards the Duke of Devonshire) was presented with the Freedom of the City in a gold box; and a silver model of the Imperial Institute was presented to their Royal Highnesses the Prince and Princess of Wales on the occasion of their silver wedding.

- 615. INTERIOR,** with a group of gentlemen, chief among whom is Sir Theodore Jansen, Lord Mayor, 1754.

Oil Painting—attributed to William Hogarth.

Canvas, 20 ins. by 16 ins.

Bequeathed by Captain Carpenter, late of Kent House, Northfleet. 1900.

ART GALLERY.

✓ **616. COMMERCE AND SEA POWER.**

Oil Painting by W. L. Wyllie, R.A.

Canvas, 36 ins. by 60 ins. Exhibited at the Royal Academy, 1898.

Presented by Charles T. Harris, Esq., Deputy, J.P. 1900.

ART GALLERY.

617. A SHEPHERDESS.

Water Colour Drawing by T. Hope McLachlan.

Size, 28 ins. by 22 ins.

Presented by the T. Hope McLachlan Memorial Committee. 1900.

ART GALLERY.

618. AT THE FOLD.

Water Colour Drawing by T. Hope McLachlan.

Size, 16 ins. by 13 ins.

Presented by Leslie Thomson, Esq., R.I. 1900.

ART GALLERY.

619. LORD BRAMPTON.*Marble Bust by J. W. Swynnerton.*

Presented by Lady Brampton. 1900.

NEW SESSIONS HOUSE, OLD BAILEY.

The Hon. Sir Henry Hawkins (Baron Brampton), the son of John Hawkins, of Hitchin, was born in 1817 and educated at Bedford School. He adopted the law as a profession, being called to the Bar at the age of twenty-six, and soon acquired a large practice. He became one of the leaders of the Home Circuit, and a Bencher of the Middle Temple. After he was made Q.C. he was engaged in nearly every important case that came before the Superior Courts, and in the Tichborne trial he greatly increased his reputation. He was appointed a Judge of the High Court in 1876, and received a knighthood. He resigned his seat on the Bench in 1898, having been a Judge for twenty-two years, and, early in the following year was raised to the peerage as Baron Brampton. He died in 1907. He was famous for his keen sense of humour and his mastery of fact and detail.

620. RICHARD CLARK, Lord Mayor, 1784.*Drawing by George Dance, City Surveyor.*

Presented by J. L. Rutley, Esq. 1900.

ART GALLERY.

(See Nos. 93 and 95.)

621. WILLIAM RIX, Town Clerk of London, 1774-1801.*Drawing by George Dance.*

Presented by J. L. Rutley, Esq. 1900.

ART GALLERY.

622. LORD DACRE.*Oil Painting. Artist unknown.*

Panel, 23 ins. by 20 ins.

The property of the Emanuel Hospital Committee. 1900.

NO. 4 COMMITTEE ROOM.

Gregory Fiennes or Fienes, tenth Lord Dacre of the South, was born in 1539, the son of Thomas Fiennes, Lord Dacre, who was executed at Tyburn in 1541. On the death of his elder brother in 1553, Gregory became heir to his father's honours. He married Anne, daughter of Sir Richard Sackville, who is known through being the Foundress of Emanuel Hospital. He died in 1595.

623. THOMAS HOBBS.*Oil Painting. Artist unknown.*

Canvas, 30 ins. by 26 ins.

The property of the Trustees of the National Portrait Gallery. 1900 (since returned to the Trustees).

ART GALLERY.

624. REV. FREDERICK DENISON MAURICE.*Oil Painting by Miss Hayward.*

Canvas, 32 ins. by 26½ ins.

The property of the Trustees of the National Portrait Gallery. 1900.

ART GALLERY.

Frederick Denison Maurice, one of the chief spiritual leaders in the nineteenth century, was born in 1805, the son of a Unitarian minister, and studied at Trinity College, Cambridge, where, however, being a nonconformist, he was unable to take his degree. Subsequently, his religious views having undergone a change, he graduated at Oxford, and was ordained. In 1846 he was appointed Chaplain of Lincoln's Inn and Professor of Theology at King's College, but resigned the latter office in a few years. He afterwards accepted the incumbency of St. Peter's, Vere Street. He was the author of many theological and philosophical

essays, and took an active part in promoting the social and moral welfare of the working classes. In religious and educational questions he advocated a wider and more liberal treatment than was popular during his time, though much that he advocated has been adopted and expanded since. In 1866 he was elected Professor of Moral Philosophy in the University of Cambridge. He died in 1872.

625. JOSEPH NOLLEKENS, R.A.

Oil Painting by James Lonsdale.

Canvas, 30 ins. by 25 ins.

The property of the Trustees of the National Portrait Gallery. 1900.

ART GALLERY.

Sculptor. Born 1737, son of John Francis Nollekens, a native of Antwerp. He became a pupil of Scheemakers, went to Italy and studied under Ciavetti. While at Rome he gained a gold medal from the Academy of Painting, Sculpture and Architecture. Returning to England in 1770, he was elected a Member of the Royal Academy, executed many works of great beauty, and amassed a fortune of £200,000. His best known works are the monument of Mrs. Howard, of Corby Castle, the statue of Pitt at Cambridge, and the bust of Fox at Holland House. He died in 1823.

626. WILLIAM GODWIN.

Oil Painting by H. W. Pickersgill, R.A.

Canvas, 28 ins. by 29 ins.

The property of the Trustees of the National Portrait Gallery. 1900.

ART GALLERY.

William Godwin, the political writer, was born in 1756 at Wisbech, and was the son of a dissenting minister. He started life as a preacher, but afterwards developed republican views, and became a writer, obtaining much notoriety from a philosophical novel entitled "Caleb Williams," and from "Political Justice," which advocated the principles of the French Revolution. Although objecting to marriage as an institution, he married, in 1797, the celebrated Mary Wollstonecraft, and his daughter became the wife of the poet Shelley. He died in 1836.

627. JOHN FLAXMAN, R.A.

Oil Painting by Guy Head.

The property of the Trustees of the National Portrait Gallery. 1900
(since returned to the Trustees).

628. SAMUEL RICHARDSON.

Oil Painting by J. Highmore.

Canvas, 30 ins. by 20 ins.

The property of the Trustees of the National Portrait Gallery. 1900.

ART GALLERY.

Samuel Richardson, the novelist, was born in Derbyshire in 1689, and apprenticed, after receiving a village education, to a London printer named Wilde. Even at this early period Richardson became remarkable for his fertility of invention in story-telling. At the expiration of his apprenticeship he set up for himself in business in Salisbury Court, Fleet Street, where, having married his late master's daughter, he continued to the close of his life. A flourishing business as a publisher afforded him opportunities also for publications of his own. The novel "Pamela" appeared in 1740, and was attended with immediate success. "Clarissa Harlowe" first appeared in 1747-8, and his next and last great work, "The History of Sir Charles Grandison," in 1753. He died in 1761.

629. SAMUEL ROGERS.

Tinted Drawing by Sir Thomas Lawrence, P.R.A.

Size, 29 ins. by 24 ins.

The property of the Trustees of the National Portrait Gallery. 1900
(since returned to the Trustees).

✓ **630. ELIZABETH FRY.***Miniature Painting by S. Drummond, A.R.A.*

3¼ ins. by 4¼ ins.

The property of the Trustees of the National Portrait Gallery. 1900.

ART GALLERY.

Elizabeth Gurney (Mrs. Fry), a well-known philanthropist, was born in 1780, the daughter of John Gurney, of Earlham, Norfolk, a merchant and banker. She married Joseph Fry, a London merchant, at the age of twenty, and in 1813 commenced her activity as a prison reformer at Newgate. She afterwards extended her efforts to all the prisons of the United Kingdom, and in 1837 went to the Continent on a mission for the same purpose. She died at Ramsgate in 1845.

Byron's lines in *Don Juan*, Canto x, referring to her are:—

“ Oh, Mrs. Fry! why go to Newgate? Why
 Preach to poor rogues, and wherefore not begin
 With Carlton or with other houses? Try
 Your hand at hardened and imperial sin.
 To mend the people's an absurdity,
 A jargon, a mere philanthropic din,
 Unless you make their betters better:—Fy!
 I thought you had more religion Mrs. Fry.”

631. JOHN THOMAS BEDFORD, Deputy.*Marble Bust by Walter Merrett.*

Purchased. 1900.

COUNCIL CHAMBER CORRIDOR.

John Thomas Bedford, member of the Court of Common Council for Farringdon Without from 1865 to 1896, was born at Snow Hill in 1812. He carried on the business of an undertaker's furnisher. The work with which his name will be identified more than that of any other person, is the preservation of Epping Forest for the use of the people. He laboured with persistence to attain this object, and it was due to him that the Corporation took steps to procure the Act which empowered the Crown to issue

a Commission to inquire into the various rights of all parties over Epping Forest. In the end the great work was accomplished, and on the 6th May, 1882, Queen Victoria, in person, declared the Forest dedicated to the use of the public for all time.

He was also a contributor to *Punch*, to the extent of over 200 articles, written chiefly under the name of "Robert," and entitled "Notes from the Diary of a City Waiter." He served the office of Deputy from 1884 to 1896, and died in March, 1900. On the brass tablet affixed to the bust is inscribed: "He saved Epping Forest for the People."

(And see No. 594A.)

632. H.M. QUEEN VICTORIA.

Marble Bust by E. Onslow Ford, R.A.

Presented by George Paul Ernst, Esq. 1900.

MANSION HOUSE.

(And see Nos. 100, 102, 155, 258, 302, 342, 516, 608 and 851.)

633. H.M. KING EDWARD VII.

Marble Bust by Walter Merrett.

Presented by Sir T. Vansittart Bowater, Alderman. 1902.

ART GALLERY.

(And see Nos. 175 and 837.)

634. THE RIVER BANK.

Oil Painting by Arnesby Brown, A.R.A.

Canvas, 50 ins. by 72 ins. Exhibited at the Royal Academy, 1902.

Purchased. 1902.

ART GALLERY.

635. RUBY, GOLD AND MALACHITE.*Oil Painting by H. S. Tuke, A.R.A.*

Canvas, 46 ins. by 62½ ins. Exhibited at the Royal Academy, 1902.

Purchased. 1902.

ART GALLERY.

636. THE CITY OF LONDON IMPERIAL VOLUNTEERS' return to London from South Africa on Monday, 29th October, 1900.*Oil Painting by John H. F. Bacon, A.R.A.*

Canvas, 46 ins. by 99 ins. Exhibited at the Royal Academy, 1902.

Presented by Charles W. Bartholomew, Esq. 1902.

ART GALLERY.

At a time when the Government were calling for Volunteers, following serious reverses to our arms in South Africa, the Corporation of London, on the 20th December, 1899, in the mayoralty of Sir Alfred Newton, Bart., who was the pioneer of the movement, voted £25,000 for the enrolment of a contingent to be known as the "City of London Imperial Volunteers," or "The Lord Mayor's Own." The first draft was formed at the Guildhall on 1st January, 1900. Each individual was presented with the Freedom of the City, a service was held at St. Paul's Cathedral and a banquet at the Inner Temple, and the 13th January saw their embarkation. Further drafts sailed on the 20th and 27th January, the total number despatched being 59 officers and 1,667 men. On the 29th October, 1900, they arrived home, and marched direct to the Guildhall, where the Corporation awaited them, as witnessed in the picture, and where the Lord Mayor concluded his address of welcome with the significant words: "Your Sovereign—the Empire—this Imperial City, are satisfied." A service was again held at St. Paul's, and a banquet in Finsbury, at which a message from Queen Victoria was read by Viscount Wolseley, expressive of the pride and satisfaction with which she had heard of their gallant and soldierlike conduct during the dangers and hardships of the campaign, and alluding with sympathy to the losses the force had sustained, 49 killed, including one officer, Lieutenant Alt.

A coloured photogravure of this picture hangs in the Lord Mayor's Room at the rear of the Council Chamber.

THE CHARLES GASSIOT BEQUEST, 1902.**(Nos. 637—763).**✓ **637. THE PYRRHIC DANCE.***Oil Painting by Sir Lawrence Alma-Tadema, R.A., O.M.*

Panel, 16 ins. by 32 ins. Exhibited at the Royal Academy, 1869, and at the Guildhall Exhibition of 1895.

Charles Gassiot Bequest. 1902.

ART GALLERY.

Among the warlike dances of the Greeks particularly adapted to the Doric character, the Pyrrhic dance was the oldest and most in favour, and dates from mythical times. It was performed by several men in armour, and imitated the movements of attack and defence. The various positions were defined by rule; hands and arms playing an important part in the mimetic action. It formed the chief feature of the Doric gymnopaidia and of the greater and lesser Panathenaia at Athens. The value attached to it in Athens is proved by the fact of the Athenians making Phrynichso commander-in-chief, owing to the skill displayed by him in the Pyrrhic dance. It is known, too, that both the Emperors, Caligula and Nero, bestowed the right of citizenship upon those Ephebæ who danced the Pyrrhic dance with grace and skill, so highly was the performance valued.

The dancers here are Dorian warriors. Despite their great bronze helmets, shields and corselets, they move easily as if they hardly felt the weight of their accoutrements, and, as they pass in the arena, they bow to the notabilities in the amphitheatre. Behind the marble columns to the left a dense mass of spectators is seen. This work created a great impression when it appeared at the Academy. It was the first work exhibited by the Artist at that institution.

✓ **638. PLEADING.***Oil Painting by Sir Lawrence Alma-Tadema, R.A., O.M.*

Panel, 9 ins. by 14 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

639. MY GREAT GRANDMOTHER.*Oil Painting by James Archer, R.S.A.*

Canvas, 24 ins. by 18 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **640. THE FAIR FRIEND.***Oil Painting by Charles Baxter.*

Millboard, 18 ins. by 16 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **641. THE PRETTY PEASANT.***Oil Painting by Charles Baxter.*

Canvas, 14 ins. by 12 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **642. RETURNING FROM CHURCH.***Oil Painting by G. H. Boughton, R.A.*

Panel, 11 ins. by 16 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **643. BARMOUTH SANDS.***Oil Painting by William Collins, R.A.*

Canvas, 28½ ins. by 42 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

644. THE PET LAMB.

Oil Painting by William Collins, R.A.

Canvas, 14 ins. by 17½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

645. SHRIMP BOYS at Cromer.

Oil Painting by William Collins, R.A.

Canvas, 34 ins. by 44½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

646. BORROWDALE.

Oil Painting by William Collins, R.A.

Canvas, 30 ins. by 25 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

647. THE NUTTING PARTY.

Oil Painting by William Collins, R.A.

Panel, 27 ins. by 23 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

648. THE KITTEN DECEIVED.

Oil Painting by William Collins, R.A.

Canvas, 30½ ins. by 25½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **649. FORDING THE RIVER. SHOWERY WEATHER.**

Oil Painting by John Constable, R.A.

Canvas, 51 ins. by 60 ins. Formerly in the collection of Mr. James Price, of Plympton. Exhibited at the Guildhall Exhibition of 1897.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **650. NEAR EAST BERGHOLT.**

Oil Painting by John Constable, R.A.

Canvas, 7 ins. by $9\frac{1}{2}$ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **651. A LANDSCAPE.**

Oil Painting by John Constable, R.A.

Panel, 10 ins. by 16 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **652. DUTCH PINCKS, SCHIEVELING.**

Oil Painting by E. W. Cooke, R.A.

Canvas, $26\frac{1}{2}$ ins. by $42\frac{1}{2}$ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **653. SALERNO.**

Oil Painting by E. W. Cooke, R.A.

Canvas, 24 ins. by 39 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

654. COAST SCENE.

Oil Painting by E. W. Cooke, R.A.

Canvas, 11 ins. by 16 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

655. LANDSCAPE AND CATTLE.

Oil Painting by T. Sidney Cooper, R.A.

Canvas, 24 ins. by 36 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

656. CANTERBURY MEADOWS.

Oil Painting by T. Sidney Cooper, R.A.

Panel, 10 ins. by 8 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

657. A SYLVAN STREAM.

Oil Painting by T. Creswick, R.A.

Panel, 9 ins. by 12 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

658. EVENING.

Oil Painting by T. Creswick, R.A.

Panel, 9 ins. by 12 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

659. ALONE.*Oil Painting by Theophile Emanuel Duverger.*

Panel, 10 ins. by 7 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **660. GEORGE HERBERT** at Bermerton.*Oil Painting by William Dyce, R.A.*

Canvas, 34 ins. by 44 ins. Exhibited at the Royal Academy, 1861.

Charles Gassiot Bequest. 1902.

ART GALLERY.

PISC. : "Come, let me tell you what holy Mr. Herbert says of such days as these :—

'Sweet day, so calm, so cool, so bright,
The bridal of the earth and sky,
The dewes shall weep thy fall to-night
For thou must die.'

VEN. : "I thank you good master, for the sweet close of your discourse with Mr. Herbert's verses, who I have heard loved angling, and I do the rather believe it, because he had a spirit suitable to anglers, and to those primitive Christians that you love, and have so much commended."—ISAAC WALTON.

✓ **661. HENRY VI** during the Battle of Towton.*Oil Painting by William Dyce, R.A.*

Panel, 14½ ins. by 20 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

It was on March 29th, 1461, that the hostile armies of the rival Roses met on the field of Towton, in Yorkshire, where for hours a fierce battle raged, during which, Henry of Lancaster, now no longer King, withdrew

to a solitary spot, as shown in the picture, and brooded over the tumultuous vicissitudes which had so far attended him, and on the uncertainty of his future.

“Would I were dead, if God’s good will were so;
For what is in this world but grief and woe?
Oh God! methinks it were a happy life
To be no better than a homely swain.”

The conflict ended in a complete victory for Edward IV, whose sovereignty was thereby firmly established, and Henry took flight into Scotland.

✓ 662. SCENE FROM “THE WINTER’S TALE.”

Oil Painting by A. L. Egg, R.A.

Canvas, 34 ins. by 46 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

Autolycus, while selling his wares, is singing his ballads:—

“Come buy of me, come; come buy, come buy;
Buy, lads, or else your lasses cry: come, buy.”

—*Winter’s Tale, Act iv, Scene 3.*

663. THE SARACEN’S HEAD.

Oil Painting by W. P. Frith, R.A., C.V.O.

Canvas, 15 ins. by 18 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ 664. TOO YOUNG TO BE MARRIED.

Oil Painting by Thomas Faed, R.A.

Canvas, 12 ins. by 9 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

665. FAULTS ON BOTH SIDES.

Oil Painting by Thomas Faed, R.A.

Canvas, 10½ ins. by 8½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

666. A HIGHLAND GIPSY.

Oil Painting by Thomas Faed, R.A.

Canvas, 33 ins. by 23½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ 667. FORGIVEN.

Oil Painting by Thomas Faed, R.A.

Canvas, 14 ins. by 19 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

668. CHARLES V and JEANNE VANDERGEYNST
at the cradle of their daughter Margaret.

Oil Painting by Willem Geets.

Panel, 27½ ins. by 20½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

669. SUBSIDING OF THE NILE.

Oil Painting by Frederick Goodall, R.A.

Canvas, 30 ins. by 60 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

670. THE HEAD OF THE HOUSE OF PRAYER.

Oil Painting by Frederick Goodall, R.A.

Canvas, 16 ins. by 36½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

671. CONSCRIPTION.

Oil Painting by Frederick Goodall, R.A.

Panel, 5 ins. by 9 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ 672. "LISTED."

Oil Painting by W. H. Gore, R.B.A.

Canvas, 36 ins. by 24 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

673. THE COMBAT.

Oil Painting by W. J. Grant.

Panel, 7 ins. by 13 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

674. TRY THIS PAIR.

Oil Painting by F. D. Hardy.

Canvas, 11 ins. by 16 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

675. LITTLE HELPERS.*Oil Painting by F. D. Hardy.*Millboard, 6 ins. by $8\frac{1}{2}$ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **676. DUTY.***Oil Painting by Heywood Hardy.*Canvas, $32\frac{1}{2}$ ins. by $46\frac{1}{2}$ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

677. A LION.*Oil Painting by Heywood Hardy.*

Canvas, 9 ins. by 12 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

678. THE FAN SELLER.*Oil Painting by Keeley Halswelle.*

Canvas, 16 ins. by 24 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

679. THE SPANISH LETTER WRITER.*Oil Painting by Keeley Halswelle.*Canvas, $14\frac{1}{2}$ ins. by 24 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

680. HORSES AT A WELL.

Oil Painting by J. F. Herring and Henry Bright.

Canvas, 24 ins. by 36 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

681. CAUGHT BY THE TIDE.

Oil Painting by J. C. Hook, R.A.

Canvas, 27½ ins. by 42½ ins. Exhibited at the Guildhall Exhibition of 1900.

Charles Gassiot Bequest. 1902.

ART GALLERY.

The sea is washing broadly in, breaking on the outlying rocks. To the sail in the offing, the little lad, with no semblance of fear, holds aloft his slender signal for help, a crab hook with a rag at the end of it. He and his young companions have been cut off by the advancing sea, and have climbed to the highest point they can reach among the *débris* at the foot of the cliff.

682. WORD FROM THE MISSING.

Oil Painting by J. C. Hook, R.A.

Canvas, 30½ ins. by 51 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

683. SEA URCHINS.

Oil Painting by J. C. Hook, R.A.

Canvas, 20 ins. by 33 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **684. DEEP SEA FISHING.**

Oil Painting by J. C. Hook, R.A.

Canvas, 33 ins. by 24 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

ARTIST'S NOTE.—“The men are fishing from the stern and the boat is at anchor. The heads and sterns of the St. Ives boats are much alike. The men are portraits of St. Ives' fishermen, and jolly fine fellows they were. (*Signed*) J. C. Hook, 14th June, 1895.”

✓ **685. THE BONXIE, SHETLAND.**

Oil Painting by J. C. Hook, R.A.

Canvas, 29 ins. by 44 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

686. EDIPUS AND AUTIGONE.

Oil Painting by Edward Armitage, R.A.

Canvas, 30 ins. by 24 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

687. DOG WITH A WILD DUCK.

Oil Painting by Richard Ansdell, R.A.

Canvas, 15 ins. by 18 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

688. A CALM.

Oil Painting by H. Koehkoek.

Canvas, 16 ins. by 22 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

689. LANDSCAPE. Goat and Sheep.

Oil Painting by Jan W. Weenix.

Canvas, 58 ins. by 73 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

690. THE TRAVELLED MONKEY.

Oil Painting by Sir Edwin Landseer, R.A.

Panel, 19 ins. by 22 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

**691. THE FIRST LEAP. LORD ALEXANDER
RUSSELL ON THE HIGHLAND PONY
"EMERALD."**

Oil Painting by Sir Edwin Landseer, R.A.

Panel, 16 ins. by 18 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

692. THE CHURCHYARD AT BETTWS-Y-COED.

Oil Painting by B. W. Leader, R.A.

Canvas, 32 ins. by 53 ins. Painted 1869.

Charles Gassiot Bequest. 1902.

ART GALLERY.

693. THE MILLER'S BOAT.*Oil Painting by F. R. Lee, R.A.*

Canvas, 34½ ins. by 44½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

694. A SAILOR WITH A CRAB.*Oil Painting by H. J. Burgers.*

Canvas, 33 ins. by 22 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

695. SUN AND MOON FLOWERS.*Oil Painting by G. D. Leslie, R.A.*

Canvas, 28½ ins. by 28½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

696. MAY.*Oil Painting by C. L. Lidderdale.*

Panel, 16 ins. by 12 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

697. PAUL AND VIRGINIA.*Oil Painting by Émile Lévy.*

Canvas, 22½ ins. by 11½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ 698. THE TIMBER WAGGON.*Oil Painting by John Linnell.*

Canvas, 28 ins. by 39 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

699. A COAST SCENE.*Oil Painting by John Linnell.*

Panel, 6½ ins. by 10½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

**700. CHANGING PASTIMES: A VIEW ON
HAMPSTEAD HEATH.***Oil Painting by John Linnell.*

Panel, 17 ins. by 29½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ 701. MY FIRST SERMON.*Oil Painting by Sir J. E. Millais, Bart., P.R.A.*Canvas, 36½ ins. by 28½ ins. Exhibited at the Royal Academy, 1863.
Engraved by T. O. Barlow, R.A.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ 702. MY SECOND SERMON.*Oil Painting by Sir J. E. Millais, Bart., P.R.A.*Canvas, 38 ins. by 28 ins. Exhibited at the Royal Academy, 1864.
Engraved by T. O. Barlow, R.A.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **703. ON THE MEDWAY.***Oil Painting by W. J. Muller.*

Canvas, 22 ins. by 35 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

704. GILLINGHAM, on the Medway.*Oil Painting by W. J. Muller.*

Canvas, 42 ins. by 34 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

705. REMEMBERING JOYS THAT HAVE PASSED AWAY.*Oil Painting by A. E. Mulready.*

Canvas, 15½ ins. by 20½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **706. WATERMILL,** Carshalton.*Oil Painting by Patrick Nasmyth.*

Panel, 18 ins. by 24 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **707. A VIEW IN HAMPSHIRE.***Oil Painting by Patrick Nasmyth.*

Canvas, 27½ ins. by 36 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **708. THE MEETING OF THE AVON AND SEVERN.**

Oil Painting by Patrick Nasmyth.

Canvas, 27½ ins. by 37 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

709. GRAN'S TREASURES.

Oil Painting by G. B. O'Neil.

Canvas, 14 ins. by 11 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

710. FAITH.

Oil Painting by John Phillip, R.A.

Canvas, 32 ins. by 24 ins. Painted, 1864.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **711. A CHAT ROUND THE BRASERO.**

Oil Painting by John Phillip, R.A.

Canvas, 36 ins. by 48 ins. Exhibited at the Royal Academy, 1866, and at the Guildhall Exhibition of 1894. Formerly in the collection of Sir John Fowler, Bart.

Charles Gassiot Bequest. 1902.

ART GALLERY.

This ordinary scene in Spanish life shows a company idly chatting round a brasero, or charcoal warming pan. A priest is telling an amusing story, possibly with doubtful points in it for modest ears, and in the

course of his narrative is lighting a cigarette at the copa, or metal cup (with a piece of live charcoal in it) which is usually kept in Spanish houses for fumigating the rooms with lavender. The elderly woman raises her hand with reproving gesture at the story he is telling, but the woman on the right, leaning back in her chair, makes no pretence of restraining her appreciation of it, and laughs heartily at it.

712. A LA REJA.

Oil Painting by John Phillip, R.A.

Panel, 20½ ins. by 16½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

713. "DOLORES." A Study.

Oil Painting by John Phillip, R.A.

Cardboard, 11 ins. by 8½ ins. Painted, 1864.

Charles Gassiot Bequest. 1902.

ART GALLERY.

714. THE HUFF.

Oil Painting by John Phillip, R.A.

Millboard, 10½ ins. by 14 ins. Painted, 1859. A study for the large picture.

Charles Gassiot Bequest. 1902.

ART GALLERY.

715. HEAD OF A SPANISH GIRL.

Oil Painting by John Phillip, R.A.

Panel, 9½ ins. by 6½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

716. NEAR CHELMSFORD, Essex.*Oil Painting by John Phillip, R.A.*

Panel, 10 ins. by 13½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

717. THE KING DRINKS.*Oil Painting by Briton Riviere, R.A.*

Canvas, 6 ins. by 9 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

718. S.S. GIOVANNI ET PAOLO, Venice.*Oil Painting by David Roberts, R.A.*

Canvas, 21 ins. by 29½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

719. THE FORUM AT ROME.*Oil Painting by David Roberts, R.A.*

Panel, 15 ins. by 24½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

**720. EDINBURGH FROM THE CALTON HILL:
VIEW LOOKING WEST.***Oil Painting by David Roberts, R.A.*

Canvas, 20 ins. by 30 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

**721. CLAUDIO, DECEIVED BY DON JUAN,
ACCUSES HERO.**

Oil Painting by Marcus Stone, R.A.

Panel, 11½ ins. by 15 ins. A study for the large picture exhibited at the Royal Academy in 1861.

Charles Gassiot Bequest. 1902.

ART GALLERY.

SHAKESPEARE'S *Much Ado about Nothing*, Act iv, Scene 5.

**722. ON THE ROAD FROM WATERLOO TO
PARIS.**

Oil Painting by Marcus Stone, R.A.

Canvas, 44 ins. by 60 ins. Exhibited at the Royal Academy, 1863.

Charles Gassiot Bequest. 1902.

ART GALLERY.

During the haste of the retreat from Waterloo the Emperor himself was not spared hardship, and on one occasion narrowly escaped capture. After being compelled to abandon his travelling carriage, he eventually reached Paris in safety. The picture brings in striking contrast the humble cottage dwellers and the man before whom all Europe had trembled.

723. SPRING.

Oil Painting by Alfred Stevens.

Canvas, 30 ins. by 10 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

724. SUMMER.

Oil Painting by Alfred Stevens.

Canvas, 30 ins. by 10 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **725. AUTUMN.***Oil Painting by Alfred Stevens.*

Canvas, 30 ins. by 10 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **726. WINTER.***Oil Painting by Alfred Stevens.*

Canvas, 30 ins. by 10 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

727. A CHRISTIAN MARTYR in the Reign of
Diocletian.*Oil Painting by E. Slingenyer.*Panel, 21 ins. by 18½ ins. Finished study for the large picture exhibited
in the International Exhibition in London of 1862.

Charles Gassiot Bequest. 1902.

ART GALLERY.

728. A GREY MORNING.*Oil Painting by F. Spenlove Spenlove, R.I., R.C.A.*

Panel, 6 ins. by 9 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **729. OLD HOLLAND.***Oil Painting by Clarkson Stansfield, R.A.*

Canvas, 48 ins. by 42 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

730. IN THE GULF OF VENICE.*Oil Painting by Clarkson Stansfield, R.A.*

Canvas, 28 ins. by 40 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

731. MEN O'WAR OFF PORTSMOUTH.*Oil Painting by Clarkson Stansfield, R.A.*

Canvas, 18½ ins. by 30½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

732. THE GREAT TOR, OXWISH BAY.*Oil Painting by Clarkson Stansfield, R.A.*

Canvas, 29 ins. by 49 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

733. ON THE TEXEL.*Oil Painting by Clarkson Stansfield, R.A.*

Canvas, 24 ins. by 36 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

734. THE "VICTORY" being towed into Gibraltar.*Oil Painting by Clarkson Stansfield, R.A.*

Panel, 18 ins. by 27½ ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

735. TERRACINA TOWER.

Oil Painting by Clarkson Stansfield, R.A.

Panel, 14 ins. by 20 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

736. CARTING SEAWEED.

Oil Painting by Frank Stone, A.R.A.

Canvas, 6 ins. by 8 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

737. THE LAST EVENING.

Oil Painting by James Tissot.

Canvas, 28½ ins. by 40½ ins. Exhibited at the French Exhibition at Guildhall, 1898.

Charles Gassiot Bequest. 1902.

ART GALLERY.

738. TOO EARLY.

Oil Painting by James Tissot.

Canvas, 28 ins. by 40 ins. Exhibited at the French Exhibition at Guildhall, 1898.

Charles Gassiot Bequest. 1902.

ART GALLERY.

739. NEAR WILFORD, NOTTS.

Oil Painting by A. Vickers.

Canvas, 9 ins. by 12 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

740. CORWEN, NORTH WALES.*Oil Painting by A. Vickers.*

- Canvas, 12 ins. by 17 ins.
Charles Gassiot Bequest. 1902.
ART GALLERY.

741. HADDON HALL.*Oil Painting by A. Vickers.*

- Canvas, 9 ins. by 15 ins.
Charles Gassiot Bequest. 1902.
ART GALLERY.

742. A GOAT.*Oil Painting by J. Ward, R.A.*

- Canvas, 8 ins. by 10 ins.
Charles Gassiot Bequest. 1902.
ART GALLERY.

743. SEE-SAW.*Oil Painting by Thomas Webster, R.A.*

- Panel, 6½ ins. by 10½ ins.
Charles Gassiot Bequest. 1902.
ART GALLERY.

744. THE PLAYGROUND.*Oil Painting by Thomas Webster, R.A.*

- Panel, 10 ins. by 13½ ins.
Charles Gassiot Bequest. 1902.
ART GALLERY.

✓ **745. THE SMILE.**

Oil Painting by Thomas Webster, R.A.

Panel, 12½ ins. by 25 ins. Formerly in the collection of Alderman Sir Horatio D. Davies, K.C.M.G.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ **746. THE FROWN.**

Oil Painting by Thomas Webster, R.A.

Panel, 12½ ins. by 25 ins. Formerly in the collection of Alderman Sir Horatio D. Davies, K.C.M.G.

Charles Gassiot Bequest. 1902.

ART GALLERY.

747. FORTUNE TELLING.

Oil Painting by C. N. Wilda.

Canvas, 37 ins. by 28 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

748. INTERIOR OF A CHAPEL.

Oil Painting by A. Seel.

Panel, 8½ ins. by 7 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

749. PEACHES AND GRAPES.

Oil Painting by G. W. Harris.

Canvas, 11 ins. by 13 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

750. GOING TO SCHOOL.

Oil Painting by E. Hughes.

Canvas, 7 ins. by 9 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

751. THE GOLDEN AGE.

Oil Painting by J. Maddox.

Canvas, 34 ins. by 44 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

752. RIVER SCENE.

Oil Painting by J. Mogford.

Canvas, 26 ins. by 38 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

753. SAILORS TALKING.

Oil Painting by J. Morgan.

Canvas, 15 ins. by 13 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

754. AZALEA.

Oil Painting by A. F. Mutrie.

Canvas, 11 ins. by 9 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

755. MOTHER AND BABE.

Oil Painting by Frederick R. Pickersgill, R.A.

Canvas, 15 ins. by 13 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

756. NO SURRENDER.

Oil Painting by Laslett J. Pott.

Canvas, 19 ins. by 25 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

✓ 757. THE POLITICIAN.

Oil Painting by J. Pratt.

Canvas, 11 ins. by 13 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

758. A FESTIVE SCENE.

Oil Painting by Abraham Solomon.

Canvas, 15 ins. by 21 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

759. GOSSIPS AT A WELL.

Oil Painting by F. W. Topham.

Canvas, 11 ins. by 14 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

760. PEACHES AND PLUMS.*Oil Painting by J. Webbe.*

Canvas, 6 ins. by 9 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

761. MOORISH SCENE.*Oil Painting by Leo Roche.*

Canvas, 13 ins. by 15 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

762. CHILDREN AT LESSONS.*Oil Painting. Artist unknown.*

Canvas, 15 ins. by 12 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

763. CONTEMPLATION.*Oil Painting by T. F. Dicksee, R.A.*

Canvas, 14 ins. by 12 ins.

Charles Gassiot Bequest. 1902.

ART GALLERY.

764. JOHN DAVIS, the proprietor in years gone by of the Bagnigge Wells garden.*Oil Painting. Artist unknown.*

Canvas, 30 ins. by 20 ins.

Bequeathed by Mr. W. G. Wallis. 1902.

ART GALLERY.

Bagnigge Wells, in the neighbourhood of King's Cross, was a place of entertainment opened in consequence of the discovery of the medicinal

properties of two wells. It became a social *rendezvous*; ornamental gardens were laid out, and festivities held. It was at first frequented by people of fashion, later by all classes, and by 1842 had lost its vogue, and shortly afterwards was closed. The present King's Cross Road was formerly Bagnigge Wells Road, but of the site of the Gardens no trace remains.

765. GEOFFREY CHAUCER.

Marble Bust by Sir George J. Frampton, R.A.

Presented by Alderman Sir Reginald Hanson, Bart. 1903.

LIBRARY.

Geoffrey Chaucer, esteemed as the father of English poetry, was born about the year 1340, in the City of London. Of his origin and rank accounts are uncertain, but the name is a Norman one. He married one of the attendants of the lady who afterwards became the wife of John of Gaunt, and this, coupled with his engaging qualities, rendered him a favourite at the Court of Edward III, and he held various public appointments. In 1386 he was elected Knight of the Shire for Kent, but afterwards met with severe reverses of fortune, owing partly to his attachment to the doctrines of Wycliff, and also to the waning influence of his patron, John of Gaunt. In 1387 he lost his wife, and probably about 1388 went on the famous pilgrimage which he has immortalised in the most popular of his writings, "The Canterbury Tales." He was received into favour again under Henry IV, and took a house near Westminster Abbey, in which a short time afterwards, in 1400, he was buried. His first authenticated poem is "The Boke of the Duchess," an elegy on the death of the Duchess of Lancaster, and, besides the "Tales," he wrote the "Romaunt of the Rose," "Troilus and Cresseide," and other works.

766. CHARLES LAMB.

Oil Painting by William Hazlitt.

The property of the Trustees of the National Portrait Gallery.
(since returned to the Trustees).

✓ **767. THE TEMPTATION IN THE
WILDERNESS.**

Oil Painting by Briton Riviere, R.A.

Canvas, 46 ins. by 74½ ins. Exhibited at the Royal Academy, 1898.

Presented by the Artist. 1903.

ART GALLERY.

768.

769.

770. SIR WILLIAM JAMES RICHMOND COTTON, Lord Mayor, 1875.

Oil Painting. Artist unknown.

Canvas, 94 ins. by 58 ins.

Presented by Miss Violet Cotton. 1903.

NO. 1 COMMITTEE ROOM.

Born, 1822; elected Alderman of the Ward of Lime Street, 1866; Sheriff, 1868; Lord Mayor, 1875; served as Member of Parliament for the City of London, 1874 to 1885; elected City Chamberlain, 1892; Died, 1902. It was during his mayoralty that Sir Salar Jung, G.C.S.I., and Sir Alexander Cockburn, Bart., Lord Chief Justice, were presented with the Freedom of the City in gold boxes.

✓ **771. MOWING BRACKEN.***Oil Painting by H. H. La Thangue, A.R.A.*

Canvas, 51½ ins. by 58 ins. Exhibited at the Royal Academy, 1903.

Purchased. 1903.

ART GALLERY.

772. GEORGE WARRINGTON STEEVENS, Author and War Correspondent.*Oil Painting by the Hon. John Collier, R.I.*

Canvas, 44 ins. by 36 ins.

Presented to the City of London School by some of his friends and schoolfellows. 1900.

CITY OF LONDON SCHOOL.

George Warrington Steevens was born in 1869, and educated at the City of London School and Balliol College, Oxford, and became a Fellow of Pembroke College in 1892. From 1893 to 1896 he was on the Staff of the *Pall Mall Gazette*, and then the *Daily Mail*, and in his journalistic capacity visited America, Germany and Egypt, and served as correspondent during the Turko-Grecian war and the Soudan Expedition of 1898, and is the author of several books embodying his experiences and also "Monologues of the Dead" and "Naval Policy." He died at Ladysmith, 1900.

773. QUARRYMEN AT PURBECK.*Oil Painting by H. T. Wells, R.A.*

Canvas, 56 ins. by 85 ins.

Presented by his daughters, Mrs. A. E. Street and Mrs. W. J. Hadley. 1903.

ART GALLERY.

THE GEORGE GILBERT BEQUEST, 1903.**(Nos. 774—826).**✓ **774. PORTRAIT OF THE ARTIST.***Oil Painting by Sir John Gilbert, R.A.*

Canvas, 30 ins. by 25 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

Sir John Gilbert was born at Greenwich in 1817. His pursuit of art as a profession was thought to be out of the question and he entered the office of an estate agent in the City. The earliest evidences of his genius were the sketches during these years, many of them made from the office window, which overlooked the side entrance to the Mansion House. After two years he was allowed to pursue his natural vocation, the only tuition he received, however, being from George Lance, the well-known painter of fruit and still life. He first exhibited at the age of nineteen, and for the next fifteen years many pictures of an historical character or illustrations from Shakespeare came from his brush, and also developed his aptitude for book illustration. His connection with the *Illustrated London News*, of which he was the leading artist, started in 1842, and lasted for a long period.

In 1854 he became a Member of the Royal Society of Painters in Water Colours and was elected President of the Society in 1871, when he received the honour of knighthood. The following year he was made an Associate of the Royal Academy, and in 1877 an Academician. For more than fifty years he was represented at the Water Colour Society and the Royal Academy by large and important works. In his vigorous composition and rich colouring, as well as in his breadth and freedom of execution, he bears resemblance to but one master—Rubens. Among his many honours was the Freedom of the City, conferred upon him by the Corporation of London in 1893—a distinction bestowed for the first time upon a member of the artistic profession.

In 1893 he presented to the Guildhall Art Gallery eighteen of his works, five in oil and thirteen in water colour, together with thirty of his more important sketches.

775. LANDSCAPE WITH HUNTING PARTY.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 29 ins. by 47 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

776. THE FORD.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 36 ins. by 28 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

777. CRICCIETH CASTLE, Wales.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 27½ ins. by 36 ins.

George Gilbert Bequest. 1903.

NO. 7 COMMITTEE ROOM.

778. LANDSCAPE WITH TRAVELLERS.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 20 ins. by 24 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

✓ 779. A NEGRESS, with fruit.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 49 ins. by 36 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

780. JOB AND HIS FLOCKS.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 49 ins. by 53½ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

781. A WARRIOR ON HORSEBACK.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 60 ins. by 33 ins.

George Gilbert Bequest. 1903.

LIBRARY COMMITTEE ROOM.

782. A STANDARD BEARER, study for the large water-colour drawing.

Oil Painting by Sir John Gilbert, R.A.

Panel, 9 ins. by 6 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

783. QUEEN MARGARET OF ANJOU TAKEN PRISONER AFTER TEWKESBURY.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 49¼ ins. by 65 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

The Battle of Tewkesbury took place on May 3rd, 1471, and resulted in the defeat of the Lancastrians. Margaret of Anjou and her son were taken prisoners, and the latter was subsequently killed, an end being thus put to the contest between the two families of the rival Roses, which had lasted for eighteen years. Margaret was conveyed to the Tower for five years, until King Louis XI of France ransomed her, when she returned to France, where she died in 1480.

784. THE VISIT OF THE ABBOT.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 14 ins. by 33 ins.

George Gilbert Bequest. 1903.

ART GALLERY (UNHUNG).

785. THE FIGHT FOR THE STANDARD.

Oil Painting by Sir John Gilbert, R.A.

Canvas, 60 ins. by 96 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

786. TIMON AND APEMANTUS.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 24½ ins. by 30 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

787. CEDRIC'S TOAST.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 24 ins. by 29 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

788. THE LOST ROUTE.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 29 ins. by 24 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

789. LANDSCAPE. DON QUIXOTE AND SANCHE PANZA.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 20 $\frac{1}{4}$ ins. by 27 $\frac{1}{2}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

790. OLD TREES AT PENSHURST.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 22 ins. by 29 $\frac{1}{2}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

791. H.M. QUEEN VICTORIA presenting medals to the Guards, after the Crimean War.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 27 $\frac{1}{2}$ ins. by 36 $\frac{1}{2}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

One of the most popular acts of Queen Victoria was her personal distribution of these Crimean medals.

✓ 792. A STANDARD BEARER.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 47 ins. by 29 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

793. BRICKFIELDS, LEE, KENT.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 10 $\frac{1}{4}$ ins. by 19 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

**794. STUDY OF THE CHARACTERS IN
SHAKESPEARE.**

Drawing by Sir John Gilbert, R.A.

Paper, 10 ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

795. WINCHELSEA.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 8 $\frac{3}{4}$ ins. by 16 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

796. THE WITCH—A STUDY.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 9 $\frac{1}{2}$ ins. by 14 $\frac{1}{2}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY (UNHUNG).

797. THE GOBLIN PAGE.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 14 ins. by 10 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

798. HASTE HILL, HASLEMERE.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, $7\frac{1}{4}$ ins. by $19\frac{1}{4}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

799. TYNEMOUTH.

Water Colour Sketch by Sir John Gilbert, R.A.

Paper, 14 ins. by 10 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

800. A HALT.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 14 ins. by $11\frac{3}{4}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

801. A HILLY PATH.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, $19\frac{3}{4}$ ins. by $10\frac{1}{4}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

802. NORWICH CATHEDRAL.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 10 ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

803. THE TUILERIES, PARIS.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 10 ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

804. MELROSE ABBEY.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 10 ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

805. HARLECH CASTLE, from the ramparts.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 10 ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

806. THE GIPSIES.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 17½ ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

807. THE CHURCH, BETTWS-Y-COED.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 10 ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

308. LINLITHGOW.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 10 ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

309. THE STREAM, BETTWS-Y-COED.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 10 ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

310. CRICCIETH.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 10 ins. by 14 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

311. WORCESTER.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 14 ins. by 21 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

312. "THE OLD SCRAP BOOK."

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 19¾ ins. by 13¼ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

**813. JOURNEYING IN THE MIDDLE AGES.
ROBBERS HANGING.**

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 14 ins. by 20 $\frac{3}{4}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

814. OLD TREES IN GREENWICH PARK.

Water Colour Drawing by Sir John Gilbert, R.A.

Paper, 14 ins. by 20 $\frac{3}{4}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

815. A CAVALCADE.

*Water Colour Drawing by Sir John Gilbert, R.A. The last work
of the Artist (unfinished).*

Paper, 31 $\frac{1}{4}$ ins. by 77 ins.

George Gilbert Bequest. 1903.

ART GALLERY.

816. SHOREHAM CHURCH.

Water Colour Drawings (two in one frame) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

817. PEVENSEY.

Landscape Sketches (two in one frame) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

818. HASTINGS.

Landscape Sketches (two in one frame) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

**819. (a) TEWKESBURY; (b) WINCHELSEA;
(c) GREENWICH PARK.**

Sketches (three in one frame) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

820. (a) BANDITTI; (b) KING CHARLES I leaving
Westminster Hall after sentence of death had been passed.
(c) ON THE MARCH.

Sketches (three in one frame) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

**821. (a) GREENWICH PARK; (b) WESTCOMB
PARK; (c) GREENWICH PARK;
(d) HASLEMERE; (e) CONDRAN HOUSE;
(f) MIDHURST; (g) UPPER FOLD;
(h) HAMPTON COURT; (i) HASLEMERE.**

Sketches (nine in one frame) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

822. THE ARTIST'S OWN HOUSE, Broomfields,
Dartford Heath, Kent.

Sketches (two) by Sir John Gilbert, R.A.

Paper, $11\frac{1}{4}$ ins. by $16\frac{3}{4}$ ins. and $3\frac{1}{2}$ ins. by $9\frac{3}{4}$ ins.

George Gilbert Bequest. 1903.

ART GALLERY.

**823. (a) THE VICAR OF WAKEFIELD;
(b) NASEBY; (c) GREENWICH;
(d) CRICCIETH; (e) CARDINAL WOLSEY
GOING IN PROCESSION TO WEST-
MINSTER HALL; (g) FORTUNE TELLING;
(h) RETURN OF THE VICTOR; (i) ARREST
OF HASTINGS; (k) PRINCESS POSETTE;
(l) THE YELLOW DWARF; (m) FORTUNE;
(n) CINDERELLA,** and five others untitled.

Sketches (seventeen in one frame) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

824. SIR ANDREW AGUECHEEK writes a challenge
(*Twelfth Night*). **THE BANQUET AT LUCENTIO'S
HOUSE** (*Taming of the Shrew*).

Sketches (two) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

**825. ANTWERP, THE LIFE ACADEMY,
ANTWERP; ROUEN, BOULEVARD PARIS;
GARDEN OF THE LUXEMBOURG.**

Sketches (four in one frame) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

- 826. (a) HASTINGS; (b) ECCLESBOURNE;
 (c) HASTINGS; (d) WINCHELSEA;
 (e) BLACKDOWN; (f) PEVENSEY CASTLE;
 (g) WINCHELSEA CHURCH;
 (h) RANDHURST.**

Sketches (eight in one frame) by Sir John Gilbert, R.A.

George Gilbert Bequest. 1903.

ART GALLERY.

827. THE RIGHT HON. CECIL RHODES.

Marble Bust by H. W. Pegram, A.R.A.

Purchased. 1903.

COUNCIL CHAMBER LOBBY.

The Right Hon. Cecil John Rhodes was born in 1853, the fourth son of the Rector of Bishop's Stortford. He was educated at Oriel College, Oxford, and lived sometimes there and sometimes at Kimberley, until he took his degree in 1881. His character was much influenced by General Gordon, whom he met in Basutoland, where Rhodes had been elected to the constituency of Barkly West. He became Treasurer-General of Cape Colony in 1884 and was Deputy Commissioner of Bechuanaland in 1884-85. He was also a Director, and afterwards Chairman of the British South Africa Company, whose charter was mainly granted by his efforts. From 1890-94 and again from 1894-96 he held the Premiership of Cape Colony and served also as Commissioner of Crown Lands; and was Minister of Native Affairs from 1894-96. He considered his greatest achievement was the keeping of Bechuanaland in the hands of Great Britain, to the exclusion of the Boers. He died in 1902.

828. THE SLAVE MARKET AT CAIRO.

Oil Painting by W. J. Muller.

Panel, 24 ins. by 41 ins. Painted 1841. Formerly in the collection of Albert Levy, at whose sale at Christie's it realised £2,898, and later in the collections of Sir John Fowler, Bart., and Mr. Laundry Walters.

Presented by Mrs. Mary Helen Penrose, Roland Percy Walters and Harry Ernest Walters as a memorial of their father, the late Mr. Laundry Walters, of Wimbledon, and in acknowledgment of the great enjoyment he derived from the several Loan Exhibitions held at the Guildhall Gallery, to which he was a willing contributor. 1904.

ART GALLERY.

✓ 829. AN OCTOBER MORNING.

Oil Painting by Walter Osborne, R.H.A.

Canvas, 28 ins. by 36 ins.

Presented in 1904 by a community of Artists, represented by A. Chevallier Taylor, R.B.A., Honorary Secretary of the Memorial Committee, as a memorial of the esteem and regard in which the late Walter Osborne was held by them. Their names are as follow:—

E. A. Abbey, R.A.
 Sir Lawrence Alma-Tadema, R.A.,
 O.M.
 Austin Batchelor.
 Frank Baxter.
 Reginald Blomfield, A.R.A.
 Percy J. Bovill.
 Robert Brough, A.R.A. (The late).
 Arnesby Brown, A.R.A.
 Gerald Chowne.
 J. Ronald Clive.
 T. Watt Cope.
 Herbert J. Draper.
 Alfred Drury, A.R.A.
 Joseph Farquharson, A.R.A.
 Stanhope A. Forbes, R.A.
 Henry J. Ford.
 George Gascoyne, R.E.
 T. C. Gotch.

Fred Hall.
 Herbert Hampton.
 Everard Hopkins.
 R. M. Hughes.
 G. P. Jacomb-Hood, R.O.I.
 The Hon. Walter J. James.
 H. H. La Thangue, A.R.A.
 L. W. Lund.
 H. L. Morris.
 L. C. Nightingale.
 Alfred Parsons, A.R.A.
 John R. Reid, R.I., R.O.I.
 Edward Stott, R.A.
 Arthur Studd.
 G. Hillyard Swinstead, R.I.,
 R.B.A.
 F. H. Townsend.
 H. S. Tuke, A.R.A.
 Spencer Watson.

ART GALLERY.

830. THE BANQUET SCENE IN "MACBETH."*Oil Painting by Daniel Maclise, R.A.*

Canvas, 72 ins. by 120 ins. Exhibited at the Royal Academy, 1840, and again there at the Old Masters' Exhibition, 1875; Guildhall Exhibition, 1904. Formerly in the possession of the Earl of Chesterfield and of Mr. F. W. Cosens.

Purchased out of the proceeds of the engraving of the Jubilee Picture by A. C. Gow, R.A. (No. 613), the copyright in which was vested in the Corporation by Mr. Henry Clarke, J.P. 1904.

ART GALLERY.

This incident is taken from Shakespeare, who, in writing his famous tragedy of the Scottish Thane, based the scene on Hollinshed's "Chronicles of Scotland." Macbeth is giving to his noblemen a supper or banquet, to which Banquo has also been bidden. But Banquo's murderers are at the moment doing their work, and Macbeth, speaking to the company of the "noble Banquo," wishes he were at the feast. As he stands up to "drink and carouse to him" Banquo's ghost appears on a chair behind him. Macbeth, "turning about to sit down," sees the ghost which fronts him, so that he falls into a great passion of fear and fury, and, knowing now that the dark deed he has ordered has been successfully accomplished, utters in his agitation many words about it, by which, when the company came to learn of the murder, they suspected Macbeth. "Pr'ythee, see there! Behold! Look! Lo! How say you?" These are the words he is uttering. His Queen attempts to reassure the company by telling them that the King is often thus, and bidding them not to mind him, turning the next moment fiercely upon her husband with the words, "Are you a man?" In 1050, Macbeth, it is said, repaired to Rome, probably by pilgrimage, and distributed money broadcast among the poor, presumably to obtain absolution. Seven years later he was dethroned and slain at Lumphanan, in Mar, by Malcolm, who thereupon became King of Scotland as Malcolm III.

831. HER MAJESTY QUEEN ALEXANDRA.*Miniature Painting by Alyn Williams, R.M.S., R.B.A.*

Presented by Ex-Sheriff Sir Alfred Reynolds, J.P. 1904.

ART GALLERY.

(See Nos. 187 and 833.)

832. ROBERT MALCOLM KERR, LL.D.

Marble Bust by J. Nesfield Forsyth.

Presented by his daughter, Miss Elizabeth Malcolm Kerr. 1904.

CITY OF LONDON COURT.

(See No. 591.)

833. HER MAJESTY QUEEN ALEXANDRA.

Marble Bust by Walter Merrett.

Presented by Sir T. Vansittart Bowater. 1904.

ART GALLERY.

(See Nos. 187 and 831.)

✓ 834. HARD TIMES.

Oil Painting by Hugh Carter.

Canvas, 34 ins. by 24 ins. Painted 1900.

Presented by Mrs. Hugh Carter. 1904.

ART GALLERY.

834a. THE COCK AND MAGPIE TAVERN,

DRURY LANE.

Oil Painting by J. Seymour Lucas, R.A.

Millboard, 15 ins. by 11 ins.

Presented by the Artist. 1904.

MUSEUM.

835. CARNARVON CASTLE.

Water Colour Drawing by Paul Sandby, R.A.

Paper, 19 ins. by 25 ins.

Bequeathed by William Arnold Sandby, Esq. 1905.

ART GALLERY.

836. WOODCUTTERS NEAR A RIVER.

Water Colour Drawing by Paul Sandby, R.A.

Paper, 15½ ins. by 25 ins.

Bequeathed by William Arnold Sandby, Esq. 1905.

ART GALLERY.

837. HIS MAJESTY KING EDWARD VII.

Miniature Painting by Alyn Williams, R.M.S., R.B.A.

Presented by Ex-Sheriff Sir Alfred Reynolds, J.P. 1905.

ART GALLERY.

(See Nos. 175 and 633.)

838. BARMOUTH.

Oil Painting by Edwin Edwards.

Canvas, 14 ins. by 21¼ ins.

Presented by Mrs. Edwards. 1905.

ART GALLERY.

839. H.R.H. ALBERT, PRINCE CONSORT.

Miniature Painting by Mrs. Corbould-Ellis, R.M.S.

Presented by Sir Homewood Crawford, City Solicitor. 1905.

ART GALLERY.

(See Nos. 105 and 174.)

840. A WINTER SCENE IN AMSTERDAM.

Oil Painting by H. Koekkoek.

Canvas, 23½ ins. by 17½ ins.

Bequeathed by Henry Charles Richards, K.C., M.P. 1905.

ART GALLERY.

841. EARLY MORNING IN THE WILDERNESS OF SHUR.

Oil Painting by Frederick Goodall, R.A.

Canvas, 48 ins. by 120 ins. Exhibited at the Royal Academy, 1860.

Presented by Charles T. Harris, Esq., Deputy, J.P. 1906.

ART GALLERY.

An Arab Sheikh is addressing his tribe on the breaking up of their encampment at the "Wells of Moses" (Ayoum Moussa), on the eastern shore of the Red Sea. The headland of Djebel Attaka, on the opposite coast, is the point from which, by local tradition, the Israelites are believed to have crossed.

842. AUTUMN.

Oil Painting by Edmund Thomas Parris.

Canvas, 28 ins. by 42½ ins.

Presented by Miss Parris. 1906.

NO. 7 COMMITTEE ROOM.

843. JOHN LAWRENCE TOOLE.

Oil Painting by Sigismund Goetze.

Canvas, 44 ins. by 34 ins.

Presented by the Executors of the late J. L. Toole. 1906.

ART GALLERY.

John Lawrence Toole, the comedian, was born in 1832, being the son of Toole, the celebrated Toastmaster, for many years in the service of the East India Company. He was educated at the City of London School, and was originally a clerk in a wine merchant's office, but in 1852 he adopted the stage as a profession; after which he played in nearly every theatre in the United Kingdom, as well as throughout the United States of America, Australia and New Zealand. For many years he was the lessee and manager of "Toole's Theatre," London. He died in 1906.

844. JOHN KEMBLE AS "CORIOLANUS."*Oil Painting by Sir Thomas Lawrence, P.R.A.*

Canvas, 113 ins. by 70½ ins.

Presented by the Earl of Yarborough. 1906.

COUNCIL CHAMBER LOBBY.

John Philip Kemble, the celebrated actor, was born at Prescott, in Lancashire, in 1757. His father was manager of an itinerant company of actors performing for the most part in Staffordshire and Warwickshire. Educated at Douay, in France, he returned to England at the age of nineteen, and adopted the profession of the stage, first appearing in London in 1783 as Hamlet. In the ensuing years he produced a series of Shakespeare's plays with a propriety of costume and richness of decoration which had not hitherto been attempted, and, with his great personal advantages and cultivation, his success was assured. The classical parts of Coriolanus, Brutus and Cato were wonderfully rendered by him, and his Richard III and Macbeth were also greatly admired. In 1817 he took leave of the stage and retired to Lausanne, where he died in 1823.

844a. GEORGE HERRING, the Munificent Benefactor of the Metropolitan Hospital Sunday Fund.*Marble Bust.*

Presented by the Trustees of the Estate of the late George Herring. 1906.

MANSION HOUSE.

Little is known of George Herring's early life, but the story is told of his having been at one time a meat carver at a refreshment establishment in Ludgate Hill. Later on he became a turf commission-agent, in which capacity he gained a reputation for straightforwardness and integrity. He was afterwards interested in large financial concerns, being associated in them with the late Mr. Bischoffsheim, and he succeeded in amassing a large fortune.

He is principally known by his benefactions to the Metropolitan Hospital Sunday Fund, to which he contributed £10,000 or more every year for several years.

He also liberally supported other charities, and included in his will a provision for £100,000 to the Salvation Army, as well as leaving the contents of his Town house, with some exceptions, to be sold for the

benefit of the Hospital Sunday Fund. He was of a simple and retiring nature, and cared little to talk of himself. He died in 1906, at the age of seventy-four, and his ashes were buried at Maidenhead.

On the pedestal is affixed a brass plate with the following letter from King Edward VII :—

“DEAR MR. HERRING,—

“The King desires me to say that he has been much interested and gratified by hearing recently of the splendid work which you have carried out in the cause of charity. It is very pleasant to His Majesty to think that there is someone like yourself who with no ulterior object in view of a personal nature, undertakes so many useful and excellent acts of charity at a very considerable cost of time and money, and who is contented with the feeling that what he has done has been for the benefit of his suffering fellow-creatures. The King, I can assure you, appreciates very highly your admirable work.

“Believe me,

“Yours very truly,

“KNOLLYS.”

845. STUDY OF A CHILD.

Oil Painting by S. Melton Fisher.

Canvas, 18 ins. by 12 ins.

Contributed by the Artist to the Cripples' Fund Exhibition at the Guildhall Art Gallery and purchased by the Corporation with the balance of the proceeds of the engraving of the Jubilee Picture by A. C. Gow, R.A. (No. 613), the copyright in which was vested in the Corporation by Mr. Henry Clarke, J.P.

ART GALLERY.

846. SIR WILLIAM TRELOAR, Bart., J.P., Lord Mayor, 1906.

Oil Painting by P. Tennyson Cole.

Canvas, 89 ins. by 58 ins.

Presented by Alderman Sir William H. Dunn, M.P. 1907.

COUNCIL CHAMBER LOBBY.

Elected a Member of the Court of Common Council for the Ward of Farringdon Without, 1881; Alderman of the Ward, 1892; Sheriff,

1899; Lord Mayor, 1906. He has been instrumental for many years in raising a Fund at Christmastime for the distribution of hampers of food to poor children who are crippled; and has succeeded in bringing about the establishment of a Home at Alton, in Hampshire, where poor crippled children are medically treated and cared for. It was during his mayoralty that H.M. the King of Norway was received at the Guildhall and presented with an Address of Welcome in a gold box.

847. MISS MARY ANN PATON.

Miniature Painting by James Neaven Childe.

Presented by her representative, Robert H. Wood, Esq., M.A., Oxon. 1907.

ART GALLERY.

Miss Paton, vocalist, was born in 1802, the daughter of a writing master in Edinburgh. She joined the Haymarket Operatic Company in 1822, and subsequently distinguished herself at Covent Garden by her extraordinary powers, both as regards her voice and her intellectual vigour. In 1824 she married Lord William Pitt Lennox, but from him she freed herself by divorce in 1831, in which year she married Joseph Woods, a tenor singer. From the time of her appearance in Weber's operas in 1824 Miss Paton was considered the head of her profession. She visited America in 1840 with her husband, but on her return retired to a convent for a year—but appeared again in public later. She and her husband finally settled in the country, and she died in 1864.

(And see No. 893.)

848. WILLIAM HAZLITT.

Oil Painting by E. F. Green.

Canvas, 21½ ins. by 18½ ins.

Presented by Lindo Myers, Esq. 1907.

ART GALLERY.

William Hazlitt was born at Maidstone in 1778, the son of a Unitarian minister. He was sent at fifteen to Hackney to study for the ministry,

but had abandoned that idea when, in 1798, he met Coleridge and by him was encouraged to write "Principles of Human Action" (1805). Having tried portrait painting, he published, in 1806, his "Free Thoughts on Public Affairs," and, in 1807, his "Reply to Waltus," and six years later he found employment on the *Morning Chronicle* and the *Examiner*. His famous "Table Talk" appeared in 1821. His first marriage proved incongruous and ended in 1822 by a divorce, and two years later he married a charming widow with £300 a year, who travelled with him to Italy, but left him for ever on the return journey. His last years were darkened by ill-health and money difficulties, and he died in London in 1830.

349. A DUTCH HAY BARGE.

Water Colour Drawing by Edmund T. Crawford.

Size, $6\frac{1}{4}$ ins. by 9 ins.

Presented by Robert H. Wood, Esq., M.A., Oxon. 1907.

ART GALLERY.

850. FEEDING THE NESTLINGS.

Black and White Drawing by Edmund T. Crawford.

Size, $9\frac{3}{4}$ ins. by $7\frac{1}{2}$ ins.

Presented by Robert H. Wood, Esq., M.A., Oxon. 1907.

ART GALLERY.

851. QUEEN VICTORIA with her Mother.

Lithograph by Sir George Hayter.

Presented by Mrs. Victor Maslin. 1907.

ART GALLERY.

(See Nos. 100, 102, 155, 258, 302, 342, 516, 608, and 632.)

852. H.R.H. THE PRINCESS ROYAL.*Lithograph by R. J. Lane, A.E., R.A.*

Presented by Mrs. Victor Maslin. 1907.

ART GALLERY.

Victoria Adelaide Maria Louisa, eldest daughter of Queen Victoria and Prince Albert of Saxe-Coburg-Gotha, was born 21st November, 1840, married in 1858 Frederick William, the Crown Prince of Prussia, afterwards Frederick III, Emperor of Germany; died 5th August, 1901.

853. H.R.H. THE PRINCESS ALICE.*Lithograph by R. J. Lane, A.E., R.A., after F. X. Winterhalter.*

Presented by Mrs. Victor Maslin. 1907.

ART GALLERY.

Alice Maud Mary, second daughter of Queen Victoria and Prince Albert of Saxe-Coburg-Gotha, was born 25th April, 1843; married in 1862, Prince Frederick William of Hesse; died 14th December, 1878.

854. ALDERMAN BRASS CROSBY, Lord Mayor, 1770.*Coloured Print on Glass.*

Presented by Mrs. Victor Maslin. 1907.

ART GALLERY.

(See No. 523.)

855. A COAST SCENE IN NORMANDY.*Oil Painting by Richard Parkes Bonington.*

Millboard, 8½ ins. by 6½ ins.

Presented by Mrs. Victor Maslin. 1907.

ART GALLERY.

856. LANDSCAPE WITH RUINS.

Oil Painting. Artist unknown.

Panel, 8 ins. by 10 ins.

Presented by Mrs. Victor Maslin. 1907.

ART GALLERY.

857. QUEEN MARIE ANTOINETTE.

*Miniature Painting by Miss Louise Campbell Clarke, after the
Portrait by Madame Vigée Lebrun, at the Palace of
Versailles.*

Painted on one sheet of thick ivory of rare size.

Presented by the Artist, Mrs. Louise Campbell Clay. 1907.

ART GALLERY.

Marie Antoinette, the ill-fated Queen of France, was born in 1755, the fourth daughter of Maria Theresa and the Emperor Francis I. At the age of fifteen she was married to the Dauphin, afterwards Louis XVI. Being united to a dull and decorous husband, she found relief in capriciousness and disregard of convention. In 1774 the death of Louis XV made her Queen of France, and she then incurred the distrust of her subjects by her devotion to the interests of Austria, as well as by her opposition to measures devised to relieve the financial distress of the country. At length the miseries of France became identified with the extravagant pleasures of the Court. In the terrible crisis which followed she maintained great courage, but to the last she failed to understand the troublous times, and was always hampered by the vacillation of Louis. In 1791 occurred her fatal flight to the frontier, intercepted at Varennes. The storming of the Tuileries, the slaughter of the Swiss Guards, and the trial and execution of the King (January, 1793) quickly followed, and ere long she herself was sent to the concierge like a common criminal. After eight months more of insult and brutality the "Widow Capet" was herself arraigned before the Revolutionary Tri-

bunal. She bore herself with dignity and resignation. Her answers were short, with the simplicity of truth. After two days' and nights of questioning came the inevitable sentence, and on October 16th, 1793, she died by the guillotine.

It was in 1779 that Madame Lebrun had the honour of painting Marie Antoinette. She used to declare that "never in any other woman did she see so radiant a complexion; there certainly was no colour which could give the idea of the clear rosy skin." The particular portrait from which this miniature was painted gave such satisfaction that Madame Lebrun was directed to paint a replica of it for the Emperor of Austria.

✓ **858. MARRIED FOR LOVE.**

Oil Painting by Marcus Stone, R.A.

Canvas, $32\frac{1}{2}$ ins. by 48 ins.

Presented by the Executors of Henry Callcott Brunning, Esq. 1908.

ART GALLERY.

✓ **859. OLD LONDON BRIDGE**, during the frost of 1795-6, showing the Waterworks and Fishmongers' Hall,

Oil Painting by Daniel Turner.

Panel, $6\frac{3}{4}$ ins. by $12\frac{3}{4}$ ins.

Presented by George Hilditch and J. B. Hilditch, Esqrs. 1908.

ART GALLERY.

✓ **360. THE TOWER BRIDGE.**

Oil Painting by Frank Brangwyn, A.R.A.

Canvas, 25 ins. by $30\frac{1}{2}$ ins.

Presented by Alderman Sir Charles C. Wakefield. 1908.

ART GALLERY.

861. THE LORD MAYOR'S SHOW IN OLDEN DAYS.

Oil Painting by Frank Brangwyn, A.R.A.

Canvas, $20\frac{1}{2}$ ins. by $24\frac{1}{4}$ ins.

Presented by Alderman Sir Charles C. Wakefield. 1908.

ART GALLERY.

862. DURHAM.

Water Colour Drawing by Albert Goodwin, R.W.S.

Size, $10\frac{3}{4}$ ins. by $14\frac{3}{4}$ ins.

Presented by Miss Evelyn P. McGhee. 1908.

ART GALLERY.

863. LOCARNO, LAGO MAGGIORE.

Water Colour Drawing by Albert Goodwin, R.W.S.

Size, 15 ins. by $10\frac{1}{2}$ ins.

Presented by Miss Evelyn P. McGhee. 1908.

ART GALLERY.

864. VENICE, BEFORE THE CAMPANILE FELL.

Water Colour Drawing by Albert Goodwin, R.W.S.

Size, 9 ins. by $11\frac{1}{4}$ ins.

Presented by Miss Evelyn P. McGhee. 1908.

ART GALLERY.

865. PORTSMOUTH. THE "VICTORY."

Water Colour Drawing by Albert Goodwin, R.W.S.

Size, 12 ins. by $15\frac{3}{4}$ ins.

Presented by Miss Evelyn P. McGhee. 1908.

ART GALLERY.

866. WESTMINSTER BY NIGHT.

Water Colour Drawing by Albert Goodwin, R.W.S.

Size, $10\frac{1}{2}$ ins. by $14\frac{1}{2}$ ins.

Presented by Miss Evelyn P. McGhee. 1908.

ART GALLERY.

867. WOODY BAY, NORTH DEVON.

Water Colour Drawing by Albert Goodwin, R.W.S.

Size, 10 ins. by $14\frac{1}{4}$ ins.

Presented by Miss Evelyn P. McGhee. 1908.

ART GALLERY.

868. MASSA CARRARA, Winter Sunset.

Water Colour Drawing by Robert Little, R.W.S.

Size, 23 ins. by 27 ins.

Presented by Miss Evelyn P. McGhee. 1908.

ART GALLERY.

869. A ROMAN ROAD.

Tempera Drawing by G. Aristide Sartoris.

Size, 22 ins. by $24\frac{1}{2}$ ins.

Presented by Miss Evelyn P. McGhee. 1908.

ART GALLERY.

✓ **870. A HAMPSHIRE COTTAGE.**

Water Colour Drawing by Mrs. Allingham, R.W.S.

Size, 14 ins. by 19½ ins.

Presented by Miss Evelyn P. McGhee. 1908.

ART GALLERY.

871. THE TOILER'S RETURN.

Oil Painting by Albert Goodwin, R.W.S.

Canvas, 38 ins. by 56 ins.

Presented by Charles T. Harris, Esq., Deputy, J.P. 1908. Formerly in the collection of the late Mr. Humphrey Roberts.

ART GALLERY.

✓ **872. THE MANSION HOUSE.**

Coloured Engraving.

Presented by Lindo Myers, Esq. 1908.

ART GALLERY.

(See No. 238.)

873. JOHN REAY, Sheriff of London, 1814-1815.

Oil Painting by James Lonsdale.

Canvas, 37 ins. by 30 ins.

Presented by Rev. Basil J. M. Reay. 1908.

ART GALLERY.

John Reay, a descendant of an old Cumberland family dating back to 1145, was born, 1778. He was a successful Oporto merchant in the City of London in the early part of the nineteenth century. In the absence of the Lord Mayor, he entertained at the Mansion House, in his capacity as Sheriff, the Crowned Heads of Europe on the conclusion of Peace in 1815. During the war which broke out the following year, a galleon belonging to him was captured by a French cruiser, who drank his health in his own port wine, which had been intended for the English fleet. He died 1850.

874. BRONZE BAS RELIEF, erected to the memory of the Royal Fusiliers who lost their lives in the South African War, 1899-1902.

By. F. W. Pomeroy, A.R.A.

The funds for the Memorial were raised by subscriptions from past and present Officers of the Regiment, and from Officers of the Militia and Volunteer Battalions of the Regiment. 1908.

GREAT HALL.

On the right panel a private of the Regiment stands in an attitude of mourning, with reversed arms, while on the left a female figure, representing Civic Government, is placing a palm branch over the inscriptive tablet. At the base of the monument are the Arms of the City of London, where the Regiment was originally raised, and in the apex of the arch and surmounting the whole Memorial is an enlarged copy of the badge of the Regiment.

In the centre panel appear the names of the officers, non-commissioned officers and men who perished in the War. These are as follow :—

Captain W. L. Thurnburn, 2nd Battn. Lieut. F. F. Ogle, 3rd Battn.
2nd Lieut. R. C. L. Stapleton, M.I. 2nd Lieut. A. C. C. Besley, 4th Battn.

2ND BATTALION.

Col.-Sergt.	H. James.	Private	G. Earle.
Sergeant	T. J. Bennett.	,,	A. J. Walden.
,,	E. Duke.	,,	R. Hunter.
Corporal	H. Itzinger.	,,	A. Howie.
Lance-Cpl.	A. J. Lodge.	,,	J. Morgan.
Private	W. A. McNish.	,,	J. W. Jones.
,,	A. H. Williams.	Sergeant	R. Morley.
,,	H. Martin.	,,	W. Patey.
,,	W. J. Bulivant.	,,	A. Mann.
,,	G. A. Webb.	Corporal	H. Adams.
,,	H. Penfold.	Lance-Cpl.	E. B. Pridham.
,,	E. Kebbel.	Private	B. Eattwood.
,,	F. Tucker.	,,	A. Martyn.
,,	O. Martin.	,,	G. E. Brook.
,,	A. Donoghue.	,,	J. Cullum.
,,	J. Skelton.	,,	W. R. Holterman.
,,	W. D. Hall.	,,	E. J. Wingwright.
,,	A. Hubble.	,,	E. J. Grantham.
,,	G. Miller.	,,	A. Macefield.
,,	C. Gill.	,,	H. Griffiths.

2ND BATTALION—*continued*.

Private	A. F. Gill.	Private	R. C. Perkins.
"	W. C. Cook.	"	W. Hudson.
"	S. J. Ames.	"	W. Hankin.
"	J. Sullivan.	"	R. Vivian.
"	T. J. Fox.	"	H. Barton.
"	A. Leggett.		

MILITIA RESERVE, 5TH BATTALION.

Private	T. Barrett.	Private	W. Caley.
"	C. Delaney.	"	J. Driscoll.
"	W. Guest.	"	A. Howard.
"	S. Hanson.	"	J. Higgins.
"	H. Langworthy.	"	J. Lee.
"	F. Millington.	"	R. Smith.
"	J. Vince.	"	R. Webb.

MILITIA RESERVE, 6TH BATTALION.

Corporal	H. Wilson.	Private	S. Haysman.
Private	F. Burke.	"	S. Connell.
"	G. Allen.	"	H. Watkins.
"	J. E. Anderson.	"	J. Milne.
"	J. Pointon.		

MILITIA RESERVE, 7TH BATTALION.

Private	E. A. Trott.	Private	R. Coombes.
"	J. Cooper.	"	J. Grimmins.
"	T. Chandler.		

VOLUNTEER SERVICE COMPANIES.

Corporal	A. H. Lane.	Lance-Cpl.	C. March.
Private	B. Titley.	Private	A. E. Norris.
"	W. Tucker.	"	F. Foster.
"	W. E. Freeman.	"	W. J. Adams.
"	J. F. Dexter.	"	H. E. Neal.
"	F. L. Davenport.	"	F. T. Redsull.
"	J. Westering.	"	A. C. Jefferys.
"	A. E. English.		

FOURTH BATTALION, MOUNTED INFANTRY.

Private	A. Mason.	Private	F. Bedford.
"	A. L. Smithers.	"	T. H. Read.
"	S. C. Godfrey.	"	T. Field.
"	T. Phillbrook.	"	J. Barton.
"	E. T. Love.		

FIFTH BATTALION, MOUNTED INFANTRY.

Major	A. Lund.	Lieutenant	F. G. D. Brenes.
Sergeant	B. Cannon.	Sergeant	H. Childs.
„	W. Golding.	Corporal	J. Langham.
Corporal	C. Thornton.	Boy	Holt.
Private	J. Bower.	Private	A. Brown.
„	F. Bettle.	„	J. Dwyer.
„	J. Hurley.	„	M. Jones.
„	C. Jackson.	„	H. Murphy.
„	A. Morrison.	„	H. Robson.
„	J. Richardson.	„	J. Povey.
„	J. Scrivener.	„	A. Walker.
„	A. Wright.	„	J. Whitfield.

✓ **875. SILENCED.***Oil Painting by J. Seymour Lucas, R.A.*

Canvas, 35 ins. by 56 ins. Exhibited at the Royal Academy, 1908.

Presented by Alfred E. Bird, Esq., M.P., J.P. 1909.

ART GALLERY.

✓ **876. FRACIOS,** in the South of France.*Oil Painting by W. L. Picknell.*

Canvas, 48 ins. by 84 ins.

Presented by L. J. Graham-Clarke, Esq. 1909.

ART GALLERY.

877. A COLLECTION of 31 Etchings and Mezzotints of certain notable spots in London.*By Joseph Pennell.*

Presented by the Artist. 1909.

ART GALLERY.

- I. West Tower of St. Paul's.
- II. The Guildhall.
- III. St. Bartholomew's Church Yard.

- IV. St. Clement Dane's and City Beyond.
- V. Leadenhall Market.
- VI. St. Paul's over Blackfriars.
- VII. St. Paul's over Waterloo—On the Turn of the Tide.
- VIII. Landing Stage, London Bridge.
- IX. St. John's Gate, Clerkenwell.
- X. Cloth Fair.
- XI. St. Paul's from Bankside.
- XII. Clifford's Inn Hall.
- XIII. Entrance to St. Bartholomew's Church.
- XIV. Butcher's Row, Whitechapel.
- XV. St. Paul's on Ludgate Hill.
- XVI. The Basement, St. Paul's, 1903.
- XVII. London from my Window, 1909.
- XVIII. Wren's Gate, 1909.
- XIX. St. Dunstan's-in-the-East.
- XX. Ludgate Hill.
- XXI. St. Augustine and St. Faith.
- XXII. Middle Temple Lane.
- XXIII. The Gate of the Temple.
- XXIV. St. Dunstan's, Fleet Street.
- XXV. Goldsmith's Grave.
- XXVI. Cannon Street from the River.
- XXVII. Farringdon Street.
- ✓ XXVIII. Tower Bridge from the Pool.
- XXIX. Bunyan's Grave in Bunhill Fields.
- XXX. Founder's Tomb, St. Bartholomew's.
- XXXI. The Dockhead.

878. SIR JOSEPH **BARNBY.**

Oil Painting by Sigismund Goetze.

Canvas, 50 ins. by 36 ins. Painted 1894.

Presented by Sir Joseph Barnby, to whom it had been presented by Mrs. Scipeo, a pupil of the School.

GUILDHALL SCHOOL OF MUSIC.

Joseph Barnby, composer and conductor, was born at York in 1838, the son of an organist. At sixteen he entered the Royal Academy of Music as a student, and after holding for a time the position of organist

at Mitcham Church, he returned to York, where he spent four years in teaching music. He then settled in London, and from 1871 to 1886 was organist at St. Anne's, Soho, where he gained a considerable reputation. In 1872 the choir he had formed was amalgamated with that of Gounod, and, as the Royal Albert Hall Choral Society, commenced a series of concerts which he conducted with conspicuous ability. He held the office of organist and music master at Eton College from 1875 to 1892, in which year he was knighted, and became the Principal of the Guildhall School of Music, which position he retained until his death in 1896. His compositions are almost exclusively vocal, and written for the Church.

879. DR. CUMMINGS.

Oil Painting by Miss Betia Schebsman.

Canvas, 54 ins. by 40 ins.

Presented by his friends and admirers. 1909.

GUILDHALL SCHOOL OF MUSIC.

William Hayman Cummings, Mus. Doc., F.S.A., Hon. R.A.M., Hon. Treasurer of the Royal Society of Musicians, and of the Philharmonic Society and President of the Incorporated Staff Sight-Singing College. Appointed Principal of the Guildhall School of Music, 1896. Retired, 1910.

880. SIR FREDERICK PRAT **ALLISTON**, J.P.

Oil Painting by C. Haigh Wood.

Canvas, 83 ins. by 60 ins.

Presented to Sir Frederick Alliston by the Inhabitants of the Ward of Bread Street and other friends, and by him presented to the Corporation of London. 1909.

ART GALLERY.

Born 1832. Elected a Member of the Corporation of London for the Ward of Bread Street, 1878; Alderman, 1895; served the office of Sheriff, 1898; resigned his Aldermanic gown, 1908, on account of ill-health. Was Representative of the City on the London County Council for six years from 1901, and Deputy-Chairman of that body 1904-5. He is one of His Majesty's Lieutenants for the City of London. In 1908 he received the honour of knighthood.

881. GLADIOLI AND ROSES.

Oil Painting by H. Fantin-Latour.

Canvas, 24 ins. by 26 ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

882. WHITE ROSES IN A GLASS VASE.

Oil Painting by H. Fantin-Latour.

Canvas, 10½ ins. by 9½ ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

883. LANDING FISH.

Oil Painting by C. Napier Hemy, R.A.

Canvas, 20 ins. by 30 ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

884. SCENE ON THE THAMES.

Oil Painting by W. L. Wyllie, R.A.

Canvas, 18 ins. by 32 ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

885. THE WRECK.

Oil Painting by Henry Moore, R.A.

Canvas, 17 ins. by 26 ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

886. THE HILLSIDE.

Water Colour Drawing by Birket Foster, R.W.S.

Size, 12 ins. by 17 ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

887. THE HENCOOP.

Water Colour Drawing by Birket Foster, R.W.S.

Size, 7 ins. by 10 ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

888. GOOD NIGHT.

Water Colour Drawing by G. H. Boughton, R.A.

Size, 14 ins. by 30 ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

✓ 889. THE PASS OF LLANBERIS.

Water Colour Drawing by Tom Collier, R.I.

Size, 15 ins. by 23 ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

✓ 890. A MOORLAND SCENE.

Water Colour Drawing by Tom Collier, R.I.

Size, 11½ ins. by 19 ins.

Bequeathed by James Thomas Slater, Esq. 1909.

ART GALLERY.

891. JOHN GARRATT, Lord Mayor, 1824.

Oil Painting by Thomas Stewardson.

Canvas, 53 ins. by 41 ins.

Presented by W. F. H. Garratt, Esq. 1909.

MANSION HOUSE.

Elected Alderman of Bridge Ward, 1821; served the office of Sheriff the same year; Lord Mayor, 1824. He laid the foundation stone of the new London Bridge, 15th June, 1825.

892. THE TROJAN HORSE.

Water Colour Drawing by W. Walcot.

Size, 23 ins. by 32 ins.

Presented by Miss Evelyn P. McGhee. 1910.

ART GALLERY.

According to the Greek legend, in order to recover Helen, whom Paris had carried off from Sparta, the Greeks, under Agamemnon, besieged Troy for ten years. At last they contrived a wooden horse in whose capacious interior a number of the heroic Greeks concealed themselves. Their army and fleet then withdrew to Tenedos, feigning to have raised the siege. The wooden horse was conveyed into the city by the Trojans, and in the night the Greeks stole out of it, opened the gates to their returning friends, and Troy was taken.

893. MARY ANN PATON, afterwards Lady Lennox.

Oil Painting by Samuel Chinn.

Canvas, 50 ins. by 40 ins. Painted, 1848.

Presented by Dr. W. Hayman Cummings, late Principal of the Guildhall School of Music. 1910.

GUILDHALL SCHOOL OF MUSIC.

(And see No. 847.)

894. DR. JOACHIM.*Oil Painting by J. Archer.*

Canvas, 50 ins. by 39 ins. Painted, 1876.

Presented by Dr. W. Hayman Cummings, late Principal of the Guildhall School of Music. 1910.

GUILDHALL SCHOOL OF MUSIC.

Dr. Joseph Joachim, violinist, was born at Kittsee, near Presburg, Hungary, of Jewish parents, in 1831. He studied at the Vienna Conservatoire under Bohm, and wished to enter the Leipsic Conservatoire, but Mendelssohn, in 1843, when examining him, found it was not necessary and proceeded to guide his studies. He also studied under Ferdinand David and Hauptmann. He first appeared in London in 1844, and was principal violinist at the Popular Concerts from their commencement. In 1850 he became Concertmeister at Weimar; in 1853 Director of the Concerts, Hanover, and, later, the Director and Conductor of the Royal Academy of Music, and a member of the Senate of the Royal Academy of Arts in Berlin. He died in 1907. He was the composer of several works for the violin and orchestra, including the "Hungarian Concerto."

895. A LIONESS WATCHING.*Oil Study by J. M. Swan, R.A.*

Panel, 14 ins. by 21 ins.

Purchased. 1910.

ART GALLERY.

Acquired, with the following seventeen works, Nos. 896, 897, 898, 899 and 900, by means of a fund subscribed to by the Corporation of London, Sir Frederick Cook, Bart., Alderman Sir Charles Wakefield, Sir Edward P. Tennant, Bart., M.P., Sir Edgar Speyer, Bart., P.C., Mr. Charles T. D. Crews, Mr. T. L. Devitt, Mr. Wolf Harris, Mr. A. G. Temple, and the following Livery Companies of the City of London:—the Goldsmiths', Grocers', Drapers', Skinners', Salters', and Carpenters' Companies. 1910.

896. WRECKAGE.

Water Colour Drawing by J. M. Swan, R.A.

Size, 11 ins. by 18 ins.

Purchased. 1910.

ART GALLERY.

897. ST. MALDONATA.

Pastel Drawing by J. M. Swan, R.A.

Size, 15 ins. by 13½ ins.

Purchased. 1910.

ART GALLERY.

Maldonata was a Spanish maiden who gave succour to the South American Indians during their warfare with the Spaniards. Being discovered by her countrymen, they condemned her to be bound to one of the forest trees and left as a prey for the wild beasts, but the pumas came round and protected her. In the morning, when the Spaniards returned, they discovered her unharmed, and with a bodyguard of pumas. She was thereafter hailed as St. Maldonata.—(*South American Legend.*)

898. A LIONESS.

Water Colour Sketch by J. M. Swan, R.A.

Size, 14 ins. by 21 ins.

Purchased. 1910.

ART GALLERY.

899. SEVEN STUDIES of animals in black or coloured crayon.*By J. M. Swan, R.A.*

- I. An African Lion resting.
- II. A Lion lying down.
- III. Three Lion Cubs (Tom, Dick and Harry). 1906.
- IV. Head of a Lion.
- V. A young Polar Bear (Barbara).
- VI. A Lion lying on its side.
- VII. A Tiger gnawing a bone.

ART GALLERY.

900. SEVEN STUDIES in black or coloured crayon of animals and a figure.

- I. A Tiger drinking.
- II. A clouded Tiger-Cat.
- III. A Tiger seated (Chamundi).
- IV. A Tiger feeding.
- V. Torso of a Girl.
- VI. A Tiger lying down.
- VII. A Lioness sleeping.

ART GALLERY.

901. ALEXANDER CUMMING, F.R.S.*Oil Painting. Artist unknown.*

Canvas, 20 ins. by 16 ins.

The property of the Clockmakers' Company, bequeathed to it in 1882 by his grand-nephew, John Grant. Deposited at the Guildhall, 1873.

LIBRARY.

- 902. JOHN GRANT,** Master of the Clockmakers' Company, 1838-1839-1846-1858-1867.

Oil Painting. Artist unknown.

Canvas, 30 ins. by 25 ins.

The property of the Clockmakers' Company. Deposited at the Guildhall, 1873.

LIBRARY.

- 903. BENJAMIN GRAY.**

Oil Painting. Artist unknown.

Canvas, 30 ins. by 25 ins.

The property of the Clockmakers' Company, bequeathed to it in 1854 by Mr. Benjamin Lewis Vulliamy. Deposited at the Guildhall, 1873.

LIBRARY.

- 904. FRANCIS JUSTIN VULLIAMY.**

Oil Painting. Artist unknown.

Canvas, 35 ins. by 29 ins.

The property of the Clockmakers' Company, presented to it by Mr. Benjamin Lewis Vulliamy. Deposited at the Guildhall, 1873.

LIBRARY.

- 905. BENJAMIN VULLIAMY.**

Oil Painting. Artist unknown.

Canvas, 28 ins. by 38 ins.

The property of the Clockmakers' Company, bequeathed to it by Benjamin Lewis Vulliamy. Deposited at the Guildhall, 1873.

LIBRARY.

- 906.** REV. HENRY LEONARD **NELTHROPP**, M.A., F.S.A., Master of the Clockmakers' Company, 1893-1894.

Oil Painting. Artist unknown.

Canvas, 40 ins. by 30 ins.

The property of the Clockmakers' Company. Deposited at the Guild-hall, 1873.

LIBRARY.

- 907.** THOMAS **MUDGE**.

Oil Painting by Sir Nathaniel Dance.

Panel, 13 ins. by 10 ins.

The property of the Clockmakers' Company. Deposited at the Guild-hall, 1873.

LIBRARY.

- 908.** REV. ZACHARIAH **MUDGE**, Prebendary of Exeter and Vicar of St. Andrew's, Plymouth.

Oil Painting by Lucy Deebonison, after Sir Joshua Reynolds, P.R.A.

Panel, 13 ins. by 10 ins.

The property of the Clockmakers' Company. Deposited at the Guild-hall, 1873.

LIBRARY.

- 909.** GEORGE **ATKINS**.

Profile Portrait in Wax. Artist unknown.

Oval, 6 ins. by 4 ins.

The property of the Clockmakers' Company. Deposited at the Guild-hall, 1873.

LIBRARY.

910. BENJAMIN LEWIS VULLIAMY.

Profile Portrait in Wax. Artist unknown.

Oval, 6 ins. by 4 ins.

The property of the Clockmakers' Company, presented to it in 1851 by Mr. Lucas. Deposited at the Guildhall, 1873.

LIBRARY.

911. JOHN HARRISON.

*White Enamel Paste, the invention of James Tassie, of Glasgow, to resemble Cameo, from the Original, modelled in Wax,
by James Tassie.*

Oval, 6 ins. by 4 ins.

The property of the Clockmakers' Company, presented to it in 1889 by the Rev. H. L. Nelthropp, M.A., F.S.A. Deposited at the Guildhall, 1873.

LIBRARY.

John Harrison was born 1693. He was celebrated as the inventor of the nautical time-piece which obtained the Government reward, offered in 1714, of £20,000. He was sufficiently well-known to be noticed by Byron in his delineation of the character of Don Juan's mother :—

“Even her minutest motions went as well

As those of the best time-piece made by Harrison.”

—*Don Juan*, Canto 1, S. xvii.

**912. TABLE WITH ARTICLES OF VERTU,
BOOKS, MANUSCRIPTS, A WATCH, etc.**

Oil Painting, attributed to Peter Roestraten.

Canvas, 38 ins. by 36 ins.

The property of the Clockmakers' Company, bequeathed to it in 1854 by Benjamin Lewis Vulliamy. Deposited at the Guildhall, 1873.

LIBRARY.

913. COLLECTION of 15 Engravings.

*By Bartolozzi, P. W. Tomkins, R. S. Marcuard, G. W. Ryland,
and J. M. Delâtre.*

The property of the Clockmakers' Company, presented to it in 1885 by Mr. Reuben Lyon. Deposited at the Guildhall, 1873.

LIBRARY.

914. VENICE—DAWN.

Water Colour Drawing by Albert Goodwin, R.W.S.

Size, 10 ins. by 15 ins.

Presented by Miss Evelyn P. McGhee. 1910.

ART GALLERY.

915. A CITY ON THE SEA.

Water Colour Drawing by Albert Goodwin, R.W.S.

Size, 10 ins. by 14½ ins.

Presented by Miss Evelyn P. McGhee. 1910.

ART GALLERY.

916. ROBERT GRAY.

In Water Colour. Artist unknown. Dated 1633.

Size, 12 ins. by 9½ ins.

Presented by Rev. Stephen Barras. 1910.

ART GALLERY.

Robert Gray was a Merchant Taylor and occupied the position of Warden of the Company in 1628. He died in 1639. A portrait of him hangs in Merchant Taylors' Hall. He was also a Member of the Court of Common Council for the Ward of Broad Street.

WORKS IN THE CUSTODY OF THE CORPORATION
BUT NOT BELONGING TO IT.

- No. 245. Portrait of King William III, belonging to the Weavers' Company.
- No. 246. Portrait of Queen Mary II, belonging to the Weavers' Company.
- No. 247. Portrait of King Charles II, belonging to the Weavers' Company.
- No. 248. Portrait of King James II, belonging to the Weavers' Company.
- No. 249. Portrait of Queen Elizabeth, belonging to the Weavers' Company.
- No. 251. The Joiners' Company receiving the Design for their new Hall, belonging to the Joiners' Company.
- No. 483. Portrait of Peter the Great, belonging to the Russia Company.
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- No. 485. Portrait of Catherine II, belonging to the Russia Company.
- No. 486. Portrait of Nicholas I, belonging to the Russia Company.
- No. 487. Portrait of Alexander II, belonging to the Russia Company.
- No. 622. Portrait of Lord Dacre, belonging to the Emanuel Hospital Committee.
- No. 623.* Portrait of Thomas Hobbes, belonging to the Trustees of the National Portrait Gallery.
- No. 624. Portrait of the Rev. S. D. Maurice, belonging to the Trustees of the National Portrait Gallery.
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- No. 626. Portrait of William Godwin, belonging to the Trustees of the National Portrait Gallery.
- No. 627. Portrait of John Flaxman, R.A., belonging to the Trustees of the National Portrait Gallery.

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- No. 911. Portrait of John Harrison, belonging to the Clockmakers' Company.
- No. 912. A Table with Articles of Vertu, belonging to the Clockmakers' Company.
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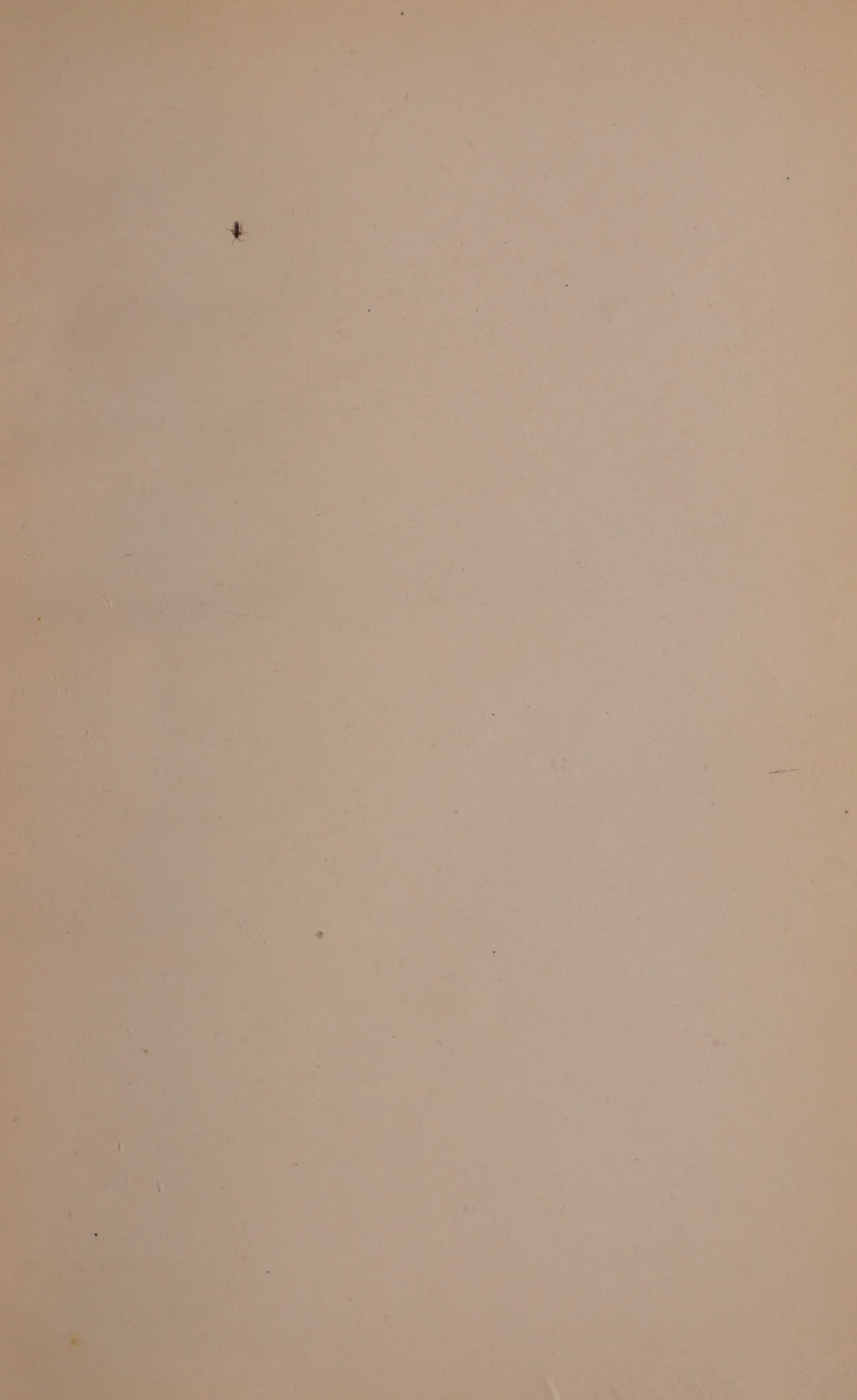
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